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ABSTRACT

This curriculum guide for grades K-12 is designed to help art teachers, classroom teachers, art consultants, and administrators develop and maintain art programs. The guide has four main parts, the first part containing an introduction and forward. Part two includes the rationale, the focus, and the components of an art education curriculum. Also contained within the second part are suggestions on establishing art education goals; processes for the evaluation of student, teacher, and program success; and a guide to help develop a scope and sequence of art experiences. Part three is a scope and sequence example, organized into early, middle, and late childhood years. Within each age level, the scope and sequence have been arranged into three units dealing with the human experience: the self, the family/home, and the society/community. Each unit is divided into two and three dimensional experiences: the two dimensional experiences covering drawing, painting, graphics, and film; the three dimensional experiences covering crafts, sculpture, and environmental planning. Each experience is stated in terms of its four components: the activity, the motivation, the concepts, and the skills. Part four contains a glossary and extensive references for periodicals, books, and audiovisual resources. (Author/JK)

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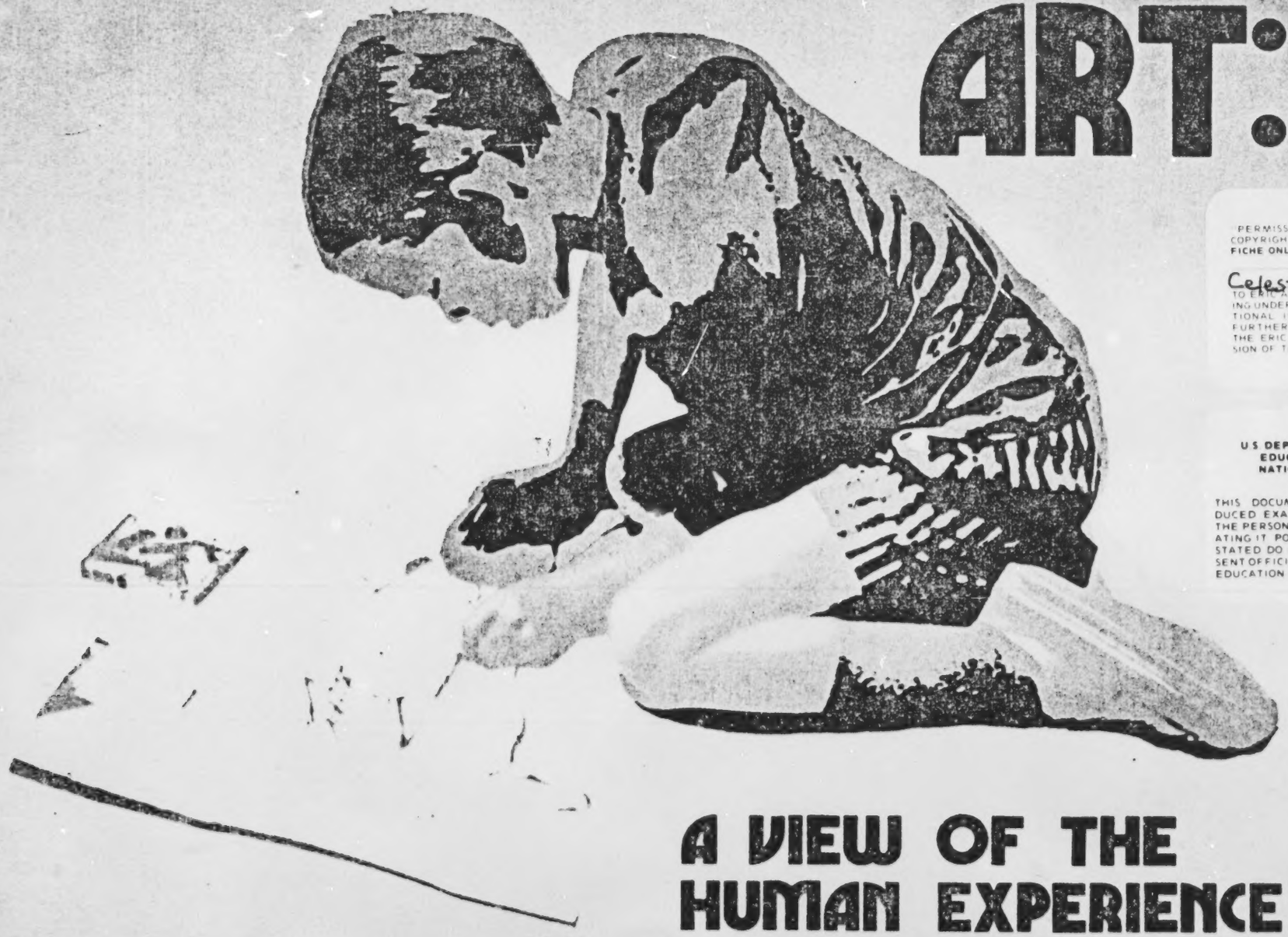

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A VIEW OF THE HUMAN EXPERIENCE

AN ARIZONA GUIDE FOR ART CURRICULUM DEVELOPMENT K-12

AN INTRODUCTION

TO QUESTION, TO SEEK, TO INQUIRE INTO THE VAST WELL OF EXPERIENCE--TO LEARN, TO FACE AS BRAVELY AS EACH WE MIGHT THE FULLEST DEPTH AND RICHNESS OF LIFE--TO BECOME THAT WHICHSOEVER WE EACH MIGHT BECOME--TO RELATE TO AND INTERACT WITH OTHER HUMANS IN REAL AND HONEST TRANSACTIONS--THIS, TO ME, IS THE "STUFF" OF LIFE AND LIVING IT WELL.

WE EACH, AS WE GROW AND BECOME, ACQUIRE ATTITUDES, SKILLS AND KNOWLEDGE, IN PART INFORMALLY, FROM THE ENVIRONMENTS AROUND US, IN PART FORMALLY, THROUGH THE SYSTEM OF EDUCATION--AN ATTEMPT TO ORGANIZE OUR HUMAN HERITAGE FOR THE SHARING OF IT WITH OTHER HUMANS WHO QUESTION, SEEK, INQUIRE, WHO DARE TO LIVE LIFE AS FULLY AS THEY CAN. OUR HERITAGE IS A WEALTH OF HUMAN ACCOMPLISHMENT; OUR PLACE IN TIME IS LINKED IRREVOCABLY WITHIN THE CHAIN OF HUMAN EVENTS BEGUN LONG BEFORE US AND HOPEFULLY EXTENDING TOWARD AN EVEN RICHER FUTURE BECAUSE WE HAVE EXISTED.

I HAVE REVIEWED THIS WORK WITH A DEEP SENSE OF PRIDE IN THE ACCOMPLISHMENTS OF ARIZONA TEACHERS OF ART. THE ATTITUDE CONSISTENTLY REFLECTED THROUGHOUT THESE PAGES IS ONE OF ABIDING RESPECT FOR THE HUMAN BEINGS WITH WHOM WE TEACHERS LABOR IN HONESTY TO SHARE THE VAST RANGE AND DEPTH OF THE ART EXPERIENCE AS A HUMAN EXPERIENCE. THE SKILLS RECOMMENDED REFLECT, TOO, THE SCOPE SOUGHT DESPITE MANY HANDICAPS REGARDING TIME AND FACILITIES IN THE SCHOOLS OF ARIZONA. THE KNOWLEDGE WITHIN AND SUPPORTING THIS GUIDE IS AS THOROUGH AS 1975 CAN PROVIDE AND AS PROFESSIONALLY RESPONSIBLE AS THAT OF ANY GUIDE I HAVE YET SEEN.

THE PRIMARY EMPHASIS IS ON THE HUMAN EXPERIENCE. BECAUSE SO MANY TEACHERS OF ART IN ARIZONA BELIEVE THAT STATE CURRICULUM GUIDES HAVE THE TENDENCY TO BECOME TOO QUICKLY OBSOLETE, OR TO REFLECT APPROACHES THAT UNDEREVALUATE THE COMPLEXITY OF THE ART EXPERIENCE, IT WAS DECIDED TO EMPHASIZE THE WORD GUIDE. WITHIN THIS CHOICE AND SUBSEQUENT DECISION LIES AN ADMIRABLE DEPTH OF WISDOM AND AN EVIDENT LOVE FOR THE SHARING OF ART LEARNING.

TO THE CHILDREN OF ARIZONA

THE ARIZONA ART EDUCATION ASSOCIATION, INCORPORATED DEDICATES THIS GUIDE TO THOSE WHO WILL ENCOURAGE THE INTEGRITY OF OUR PEOPLES, PROMOTE THE QUALITY OF OUR CULTURES, AND MAINTAIN THE RICHNESS OF OUR LAND: TO THE CHILDREN OF ARIZONA

PUBLISHED BY ARIZONA DEPARTMENT OF EDUCATION CAROLYN WARNER, SUPERINTENDENT PHOENIX, ARIZONA 1976

ACKNOWLEDGMENTS ARE IN ORDER AT THIS POINT FOR WE ARE INDEBTED TO THE CONCERN AND SUPPORT OF MRS. CAROLYN WARNER, SUPERINTENDENT OF PUBLIC INSTRUCTION. THROUGH THE OFFICES OF DR. MARY JO LIVIX AND MR. RAYMOND G. VAN DIEST, WE WERE ABLE TO CONTRACT NOT ONLY WORKING FUNDS AND THE PRINTING COMMITMENT, BUT WE WERE WARMLY RECEIVED AS PROFESSIONALS WITH THE NEED AND ABILITY TO CONSTRUCT THE GUIDE HEREIN CONTAINED.

MANY TEACHERS OF ART FROM THROUGHOUT THE STATE CONTRIBUTED TO THIS GUIDE BY MAIL, THROUGH REGIONAL AND STATEWIDE MEETINGS. WE ARE GRATEFUL TO THEM FOR THEIR CONTRIBUTIONS OF TIME, EFFORT, PROFESSIONAL AND FINANCIAL SUPPORT. TO THOSE WHO INVESTED OF THEIR VALUABLE TALENT AND TIME TO REVIEW AND CRITIQUE THE MANUSCRIPT, WE ARE FURTHER INDEBTED.

IT WAS UNDER THE LEADERSHIP OF PROFESSOR JACK TAYLOR OF ARIZONA STATE UNIVERSITY, HOWEVER, THAT THE WORK REFLECTED HEREIN BEGAN TO TAKE FORM. WORKING WITH A COMMITTEE OF OVER FORTY ARIZONA ART TEACHERS, WEEKLY, AND OPEN MEETINGS WERE HELD THROUGHOUT THE SPRING OF 1974, TO DETERMINE THE EMPHASIS, SCOPE AND SUBSTANCE OF THIS GUIDE. A SUBGROUP OF THIS LARGER COMMITTEE WORKED LONG HOURS THROUGH THE SUMMER AND FALL TO FINALIZE, THOROUGHLY EDIT AND DESIGN THE GUIDE. SPECIAL ACKNOWLEDGMENT, THEN, IS MOST APPROPRIATE FOR THE EDITORIAL COMMITTEE, EACH OF WHOM GAVE ABOVE AND BEYOND ANY POSSIBLE COMPENSATION:

JACK TAYLOR, WHO SHARED WITH US HIS CONSTANT LOVE FOR HUMANS AND FOR THE SHARING OF KNOWLEDGE;

JANE BATES, WHO GRACIOUSLY WORKED MANY EXTRA HOURS TO MAINTAIN THE INTEGRITY OF THE HUMAN EMPHASIS BY CONSTANT EDITING AND REVISION OF THE WRITTEN WORD;

JANE FIEDLER, WHOSE BELIEF IN THE DYNAMICS OF ART, ESPECIALLY FOR THE EARLY CHILDHOOD SECTION, PERMEATES THIS TOTAL WORK;

BILL CUMMINS, WHO, WITH BURDELL MOODY, REFINED AND CONTRIBUTED VASTLY TO THE LATER YEARS SECTION;

RAY MARTENS, ASSISTING JANE BATES ON THE MIDDLE YEARS, AND WITH MANY HOURS OF TYPING;

STEVE LANEY AND DUANE BINNIE FOR THE DESIGN AND PHOTOGRAPHY OF THE GUIDE TO REFLECT AND AGAIN EMPHASIZE THE STATED BELIEFS.

AT THE JANUARY MEETING OF THE WORKING COMMITTEE FOR THE ACCOMPLISHMENT OF THIS GUIDE, I PARAPHRASED ROBERT THEOBALD'S WORDS OF HOPE THAT ARIZONA BE A LEADER OF THE FUTURE RATHER THAN BE KNOWN AS THE LAST GREAT WAGON TRAIN STATE. I THINK THIS GUIDE REFLECTS THAT FUTURE HOPE.

ARIZONA HAS NEEDED A NEW ART GUIDE FOR SOME TIME. THROUGHOUT A PROCESS WHICH BEGAN DURING BOB LUNDEEN'S PRESIDENCY, RECEIVED IMPETUS DURING MINE AND CLOSURE DURING THE ADMINISTRATION LED BY SR. LEONA, THE MEMBERSHIP OF THE ARIZONA ART EDUCATION ASSOCIATION HAS RESPONDED THROUGH ITS PROFESSIONAL SUPPORT AND CRITICISM AS WELL AS IN THE GIVING AND SHARING OF TALENT AND TIME. THERE ARE NO FINANCIAL REWARDS TO THE MANY INDIVIDUALS WHO HAVE SO WILLINGLY GIVEN. THERE CAN ONLY BE THE INTRINSIC REWARD OF A PROFESSIONAL ACCOMPLISHMENT WELL DONE, COUPLED WITH THE HOPE THAT OUR WORK WILL SOMEHOW, SOMEWHERE, HELP MANY IN THE GUIDANCE OF OUR YOUTH; THAT IT WILL HELP THOSE PERSONS CONCERNED WITH CURRICULUM DEVELOPMENT TO BETTER UNDERSTAND AND SUPPORT US IN THE ARTS; AND, FINALLY, THAT THE LOVE, COMMITMENT AND PROFESSIONALISM REFLECTED WITHIN THIS GUIDE WILL BE HIGHLY CONTAGIOUS.

WITH GRATITUDE TO THE MANY WHO HAVE GIVEN SO MUCH,

GINNY BROUCH, PRESIDENT
AAEA, INC., 1972-1974

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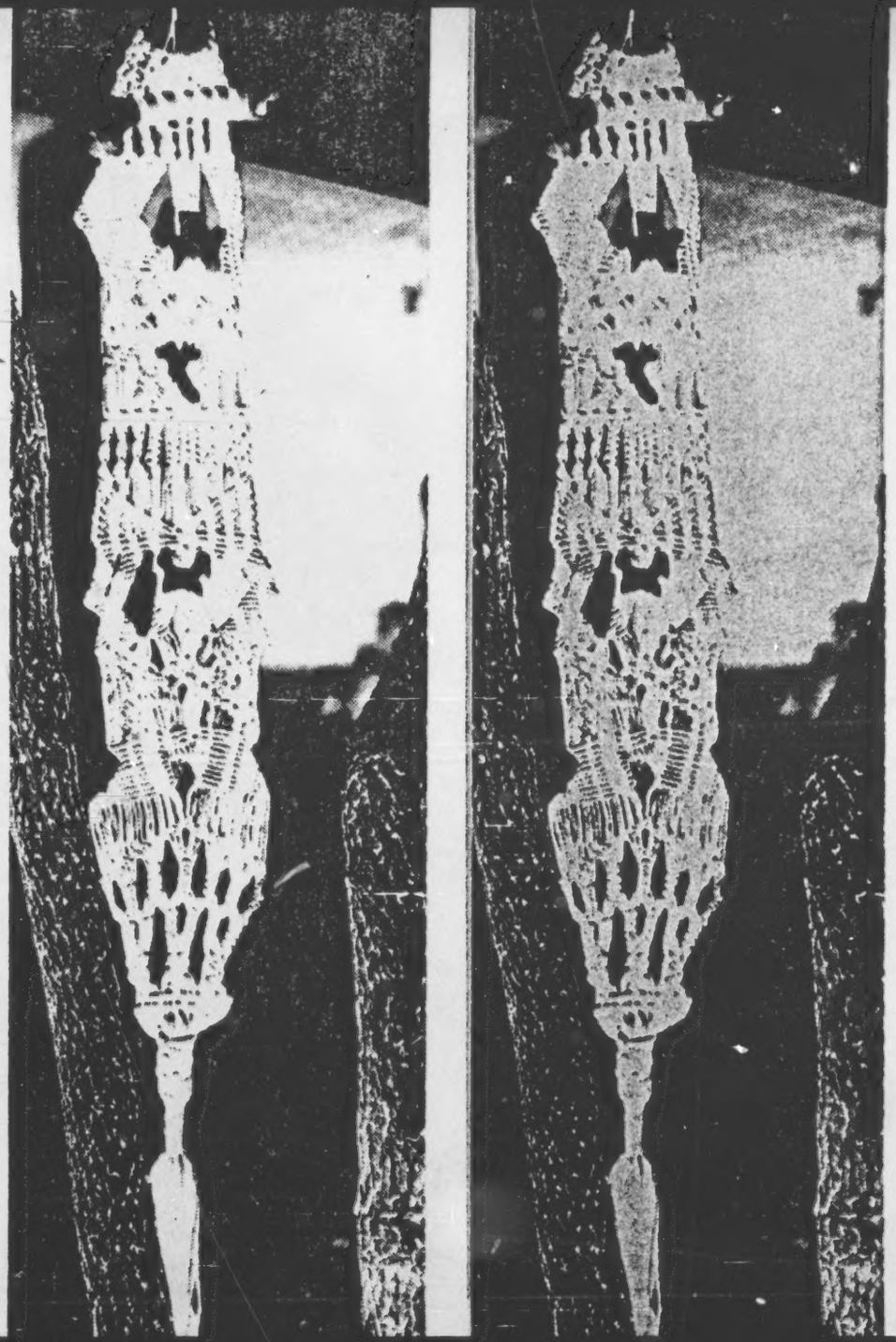

ACKNOWLEDGMENTS

THE MEMBERS OF THE ART EDUCATION ASSOCIATION EXPRESS THEIR GRATITUDE TO ALL WHO HAVE CONTRIBUTED TO THIS GUIDE. WE WISH TO ACKNOWLEDGE THE FOLLOWING:

CAROLYN WARNER, SUPERINTENDENT OF PUBLIC INSTRUCTION, FOR HER SUPPORT OF ART EDUCATION AS REFLECTED IN HER FOREWORD TO THE GUIDE.

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LEONA ZASTROW, PRESIDENT, A.A.E.A., INC., 1974-1976, FOR HER ENCOURAGEMENT AND ASSISTANCE TO ALL COMMITTEE MEMBERS.

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THE MANY OTHERS WHO HAVE CONTRIBUTED THROUGH THE MAIL AND THROUGH CURRICULUM MEETINGS DURING THE GUIDE DEVELOPMENT UNDER THE CHAIRMANSHIP OF LAVONNE SCHRIEBER AT THE ELEMENTARY LEVEL AND WILLIAM CUMMINS AT THE SECONDARY LEVEL.

SINCERE THANKS,

KAREN SAUNDERS, PRESIDENT
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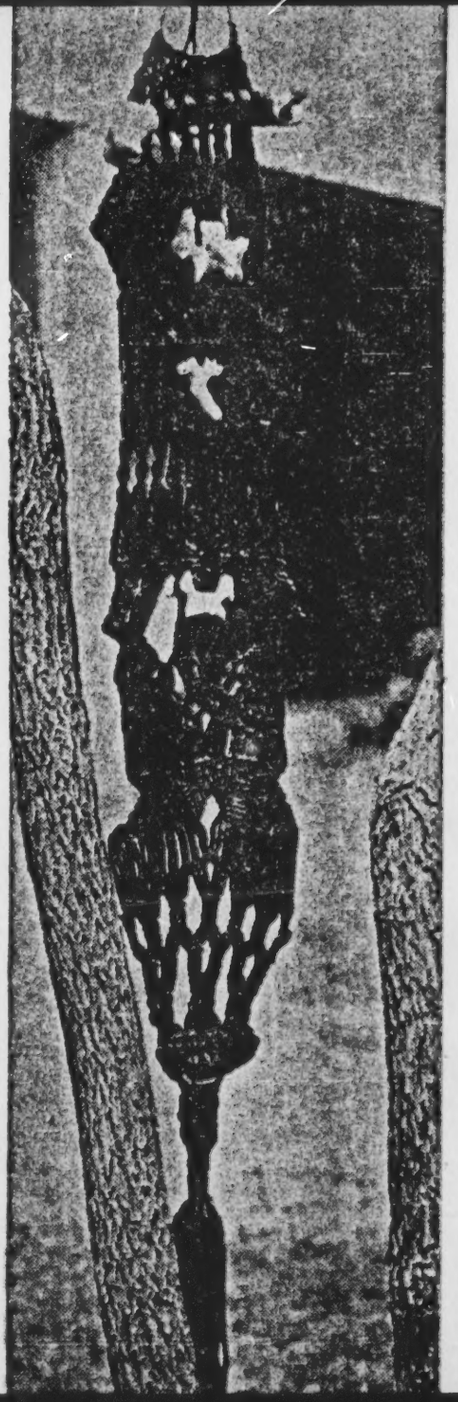


ART: AN ARIZONA GUIDE FOR CURRICULUM DEVELOPMENT IS A DOCUMENT WHICH SHOULD MAKE A SIGNIFICANT CONTRIBUTION TO ARIZONA SCHOOLS, TEACHERS AND STUDENTS.

FORWARD

THE DOCUMENT USES A FRAMEWORK WITHIN WHICH MEANINGFUL LEARNING EXPERIENCES CAN BE STRUCTURED. THE CONCERNS DEVELOPED WITHIN THIS DOCUMENT LEAD TO CRITICAL THINKING WHICH STUDENTS CAN USE AS THEY DEVELOP THEIR UNDERSTANDING OF THE VISUAL ARTS.

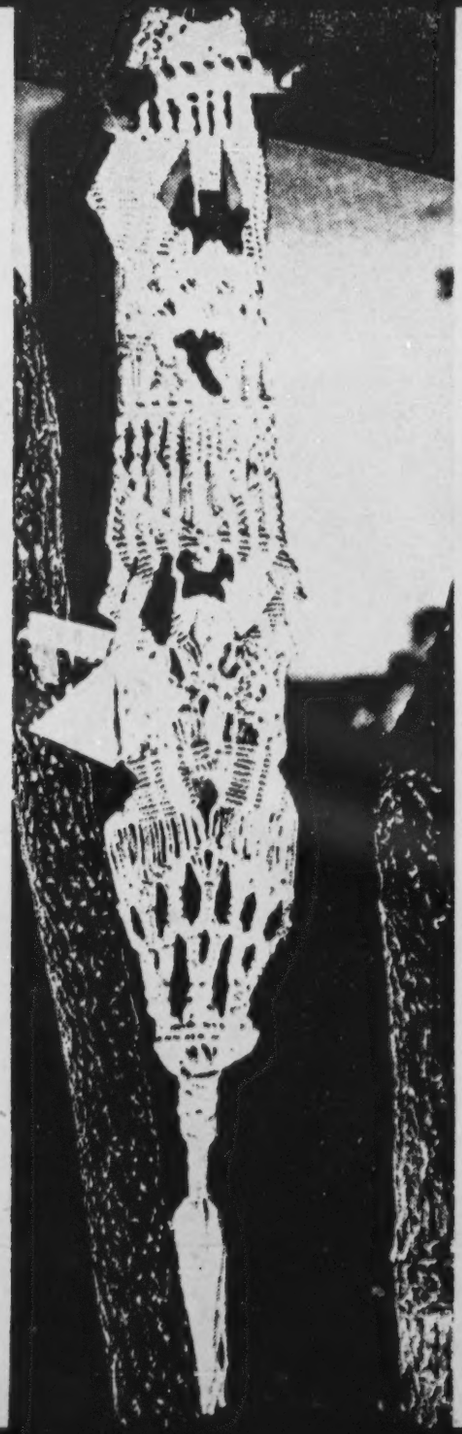
MANY CHANGES IN THE ARTS HAVE OCCURRED IN THE TWENTIETH CENTURY. TECHNOLOGY HAS GIVEN RISE TO NEW METHODS OF PRODUCTION. THE MASS PRODUCTION OF ART THROUGH PRINTS, MECHANIZATION, VIDEO TAPES AND BOOKS HAS MADE AESTHETIC EXPERIENCES AVAILABLE TO A GREATER SEGMENT OF THE POPULATION.

RECENT VIEWING OF ART PIECES, MADE POSSIBLE BY MAN'S MOBILITY, HAS GIVEN MORE ACCESS TO ART INVOLVEMENT THAN AT ANY TIME IN RECORDED HISTORY.

IT IS A CHALLENGE FOR ART EDUCATORS TO PROCEED WITH ART EDUCATION FOR ALL STUDENTS SO THAT THEY ALSO MAY ENJOY OUR WORLD.

Carolyn Warner

CAROLYN WARNER, SUPERINTENDENT
ARIZONA DEPARTMENT OF EDUCATION



THE RATIONALE: THE HUMAN EXPERIENCE

THE HUMAN EXPERIENCE: THAT WHICH SEPARATES MAN FROM THE REST OF IT ALL--HIS ABILITIES TO PERCEIVE, TO CONCEIVE, AND FINALLY TO CREATE--IS WHAT THIS GUIDE IS ALL ABOUT. YOU WILL NOT FIND THIS TO BE A HOW-TO-DO-IT BOOK, A BOOK OF QUICK AND EASY SOLUTIONS IN DEALING WITH HUMAN BEHAVIORS. HUMAN BEINGS ARE COMPLEX; AND THE EXPERIENCES, WHICH WE AS ART TEACHERS WILL LEAD THEM THROUGH, MUST CHALLENGE THAT EVER SO SENSITIVE, INTRICATE NATURE.

REGARDLESS OF AN INDIVIDUAL'S PHILOSOPHICAL, SOCIAL, OR CULTURAL BACKGROUND, THE HUMAN ELEMENT REMAINS CONSTANT. WHETHER WE ADDRESS OURSELVES TO A FIVE YEAR OLD CHILD JUST ENTERING KINDERGARTEN OR AN ADOLESCENT PREPARING FOR COLLEGE, A CHILD ON AN INDIAN RESERVATION OR ONE IN AN URBAN CENTER, OUR RESPONSIBILITY IS THE SAME: TO NURTURE AND ENHANCE THE QUALITY OF THE HUMAN EXPERIENCE.

ALL SPECIES OF THIS EARTH EXCEPT MAN ARE LIMITED TO THE REPRODUCTION OF THEIR OWN KIND. BUT IT IS MAN, EXPERIENCING HIS VERY HUMANNESS, WHO HAS THE ABILITIES NOT ONLY TO SENSE HIS WORLD, BUT TO FEEL IT, REACT TO IT ON AN INTENSELY PERSONAL LEVEL. IT IS MAN ALONE WHO HAS THE CAPACITY TO MOVE THROUGH THAT INTANGIBLE THING WE CALL THE CREATIVE PROCESS--GATHERING INFORMATION, ANALYZING, SYNTHESIZING, CRITICIZING, AND FINALLY PRODUCING A NEW ENTITY. THESE PROCESSES MAKE UP THE ESSENCE OF HUMANNESS. IT IS THIS HUMAN EXPERIENCE WHICH WE WISH TO STRESS AS THE BASIS OF THIS GUIDE; FOR WE BELIEVE THAT MAN IS INDEED THE MEASURE OF ALL HUMAN EVENTS.

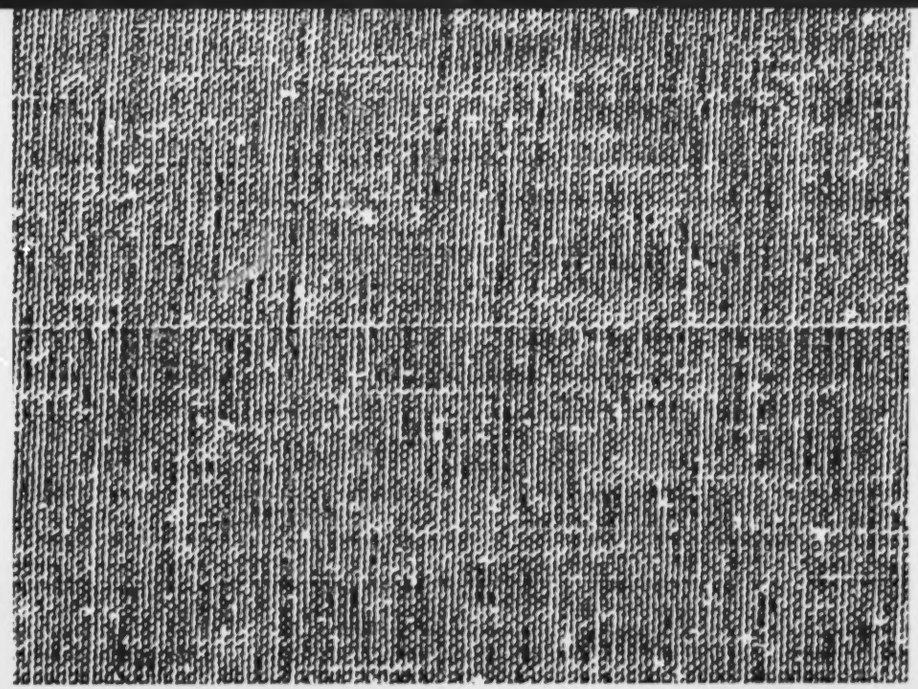
THE FOCUS: THE ART EXPERIENCE

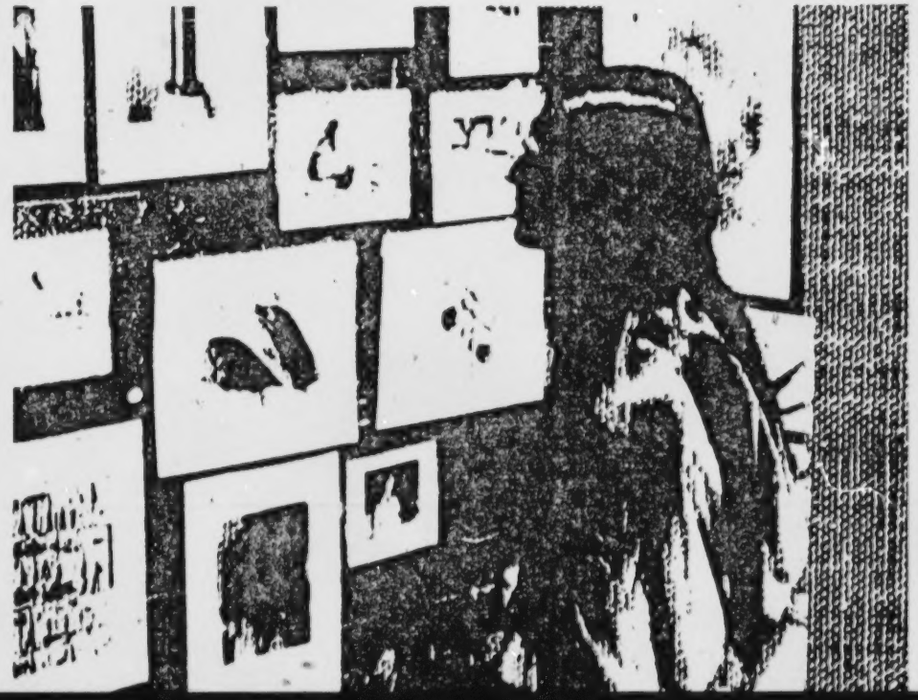
"EVERY CHILD, EVERY MAN, EVERY CULTURE GIVES FORM TO ITS FEELINGS AND IDEAS THROUGH ART. ART IS THE ESSENCE OF THAT WHICH IS HUMAN; IT IS THE EMBODIMENT OF THE HUMAN EXPERIENCE . . ."

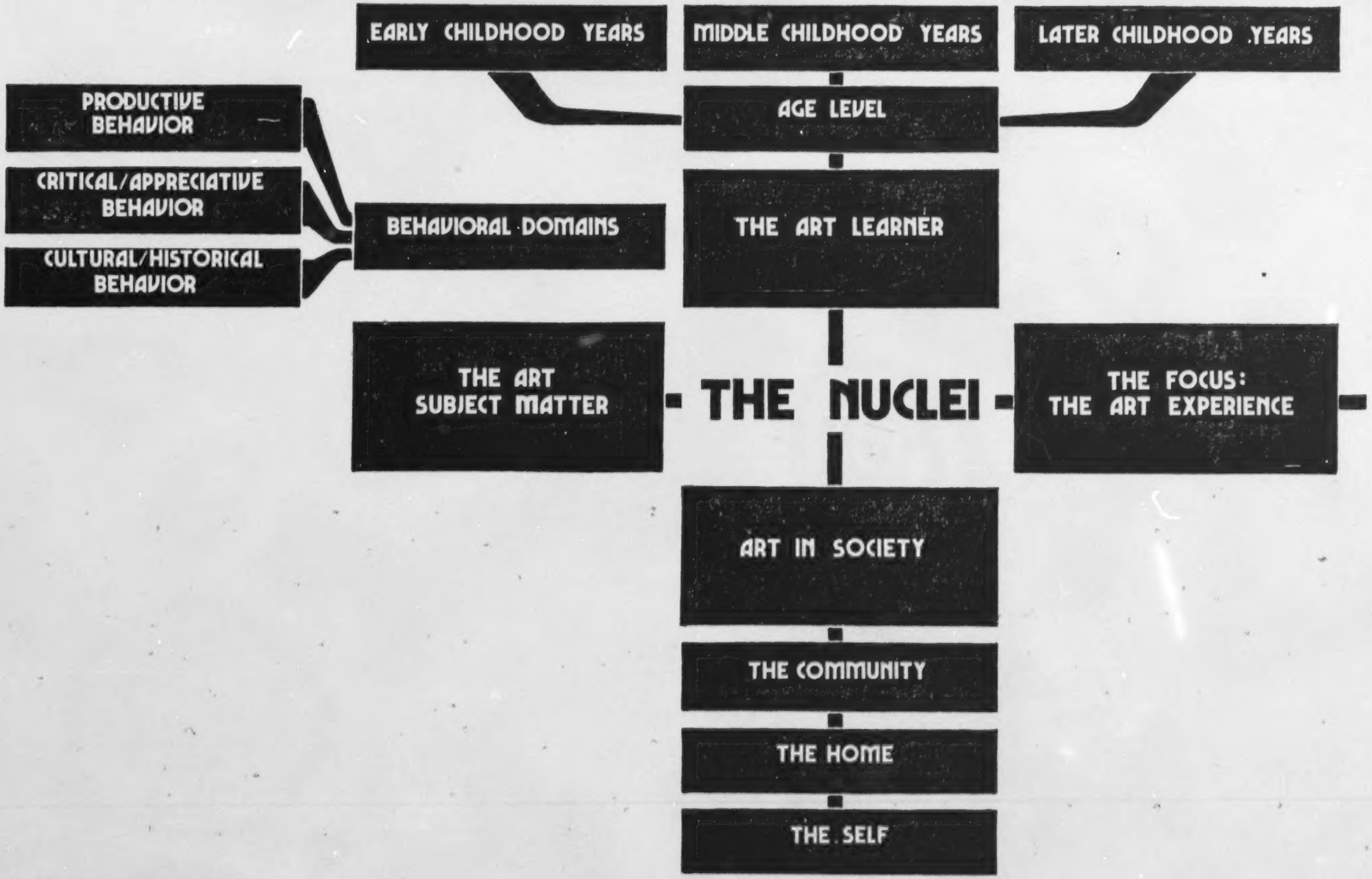
WE, THEREFORE, NOW FOCUS ON ART AS A REFINED EXTENSION OF HUMAN PERCEPTION; FOR THE ART EXPERIENCE IS A MORE INTENSIFIED FORM OF THE ORDINARY EXPERIENCE. ART INCREASES THE HUMAN STATE OF ALIVENESS BY EXPANDING AND DEEPENING AWARENESS: IT SHARPENS AND REWARDS THE SENSES; IT REFINES JUDGMENT; IT CLARIFIES FEELINGS. IT IS A VEHICLE BY WHICH HUMANS TRANSPORT THEMSELVES HISTORICALLY, CULTURALLY, AND SOCIALLY UPON THIS EARTH. IN EXPRESSING HIS ART, MAN VIEWS HIS WORLD--EXPLORING, EXPERIMENTING, AND FINDING HIMSELF A UNIQUE BEING, ABLE TO CHOOSE WHETHER OR NOT TO STAND WITH OR APART FROM THE WHOLE, TO BEHAVE POSITIVELY AND CONSTRUCTIVELY IN SOCIETY.

TO PROVIDE ALL STUDENTS WITH THE ART EXPERIENCE IS A PROFOUND NEED WITHIN OUR EDUCATIONAL SYSTEM. ART HAS THE POWER TO UPHOLD INDIVIDUAL DIFFERENCES BASIC TO ANY DEMOCRACY. IT HAS THE CAPACITY TO INTEGRATE THE GROWTH OF THE TOTAL HUMAN BEING. IT DEVELOPS THINKING, FEELING, AND PERCEIVING, NECESSARY FOR THE UNFOLDING OF CREATIVE ABILITIES, WITHOUT WHICH NO CIVILIZATION COULD GROW.

THE ART EXPERIENCE MAY BEGIN WITH INSPIRATION, DEVELOP THROUGH DECISION MAKING AND PROBLEM SOLVING, AND CLOSE WITH THE PRODUCTION OF A NEW CREATION--AN OBJECT WHICH MUST NOT BE JUDGED MERELY ON THE BASIS OF ITS TANGIBILITY, THE PAINT ON THE PAPER OR THE SHINE ON THE METAL, BUT ON ITS MERIT AS A PHYSICAL EXPRESSION OF THE TOTAL ART EXPERIENCE. ". . . A WORK OF ART IS A PRODUCT OF HUMAN THINKING, HUMAN FEELING, AND HUMAN SPIRIT."



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THE ART LEARNER
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THE FOCUS: THE ART EXPERIENCE
ART IN SOCIETY
THE COMMUNITY
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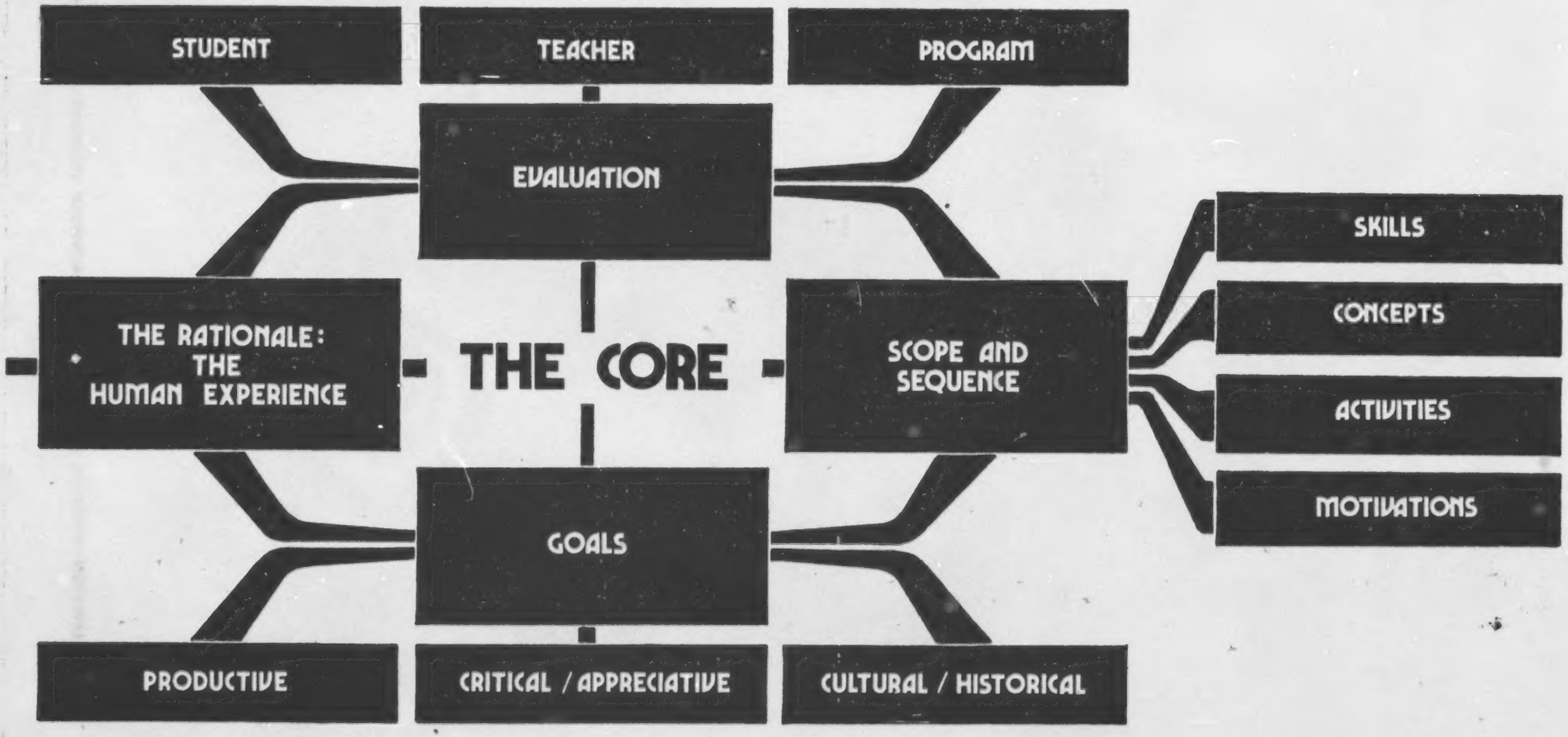
THE SELF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THE RATIONALE: THE HUMAN EXPERIENCE
THE CORE
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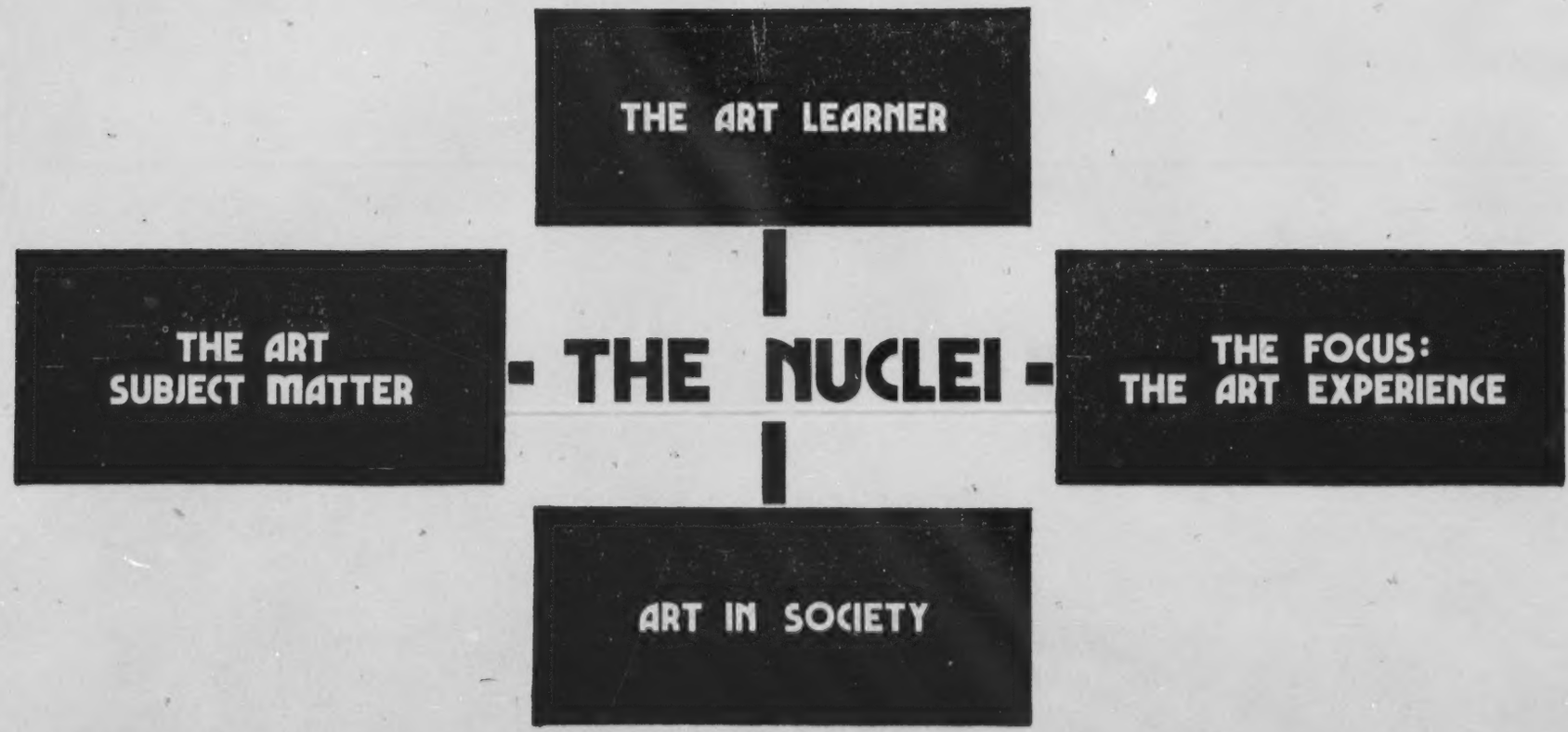
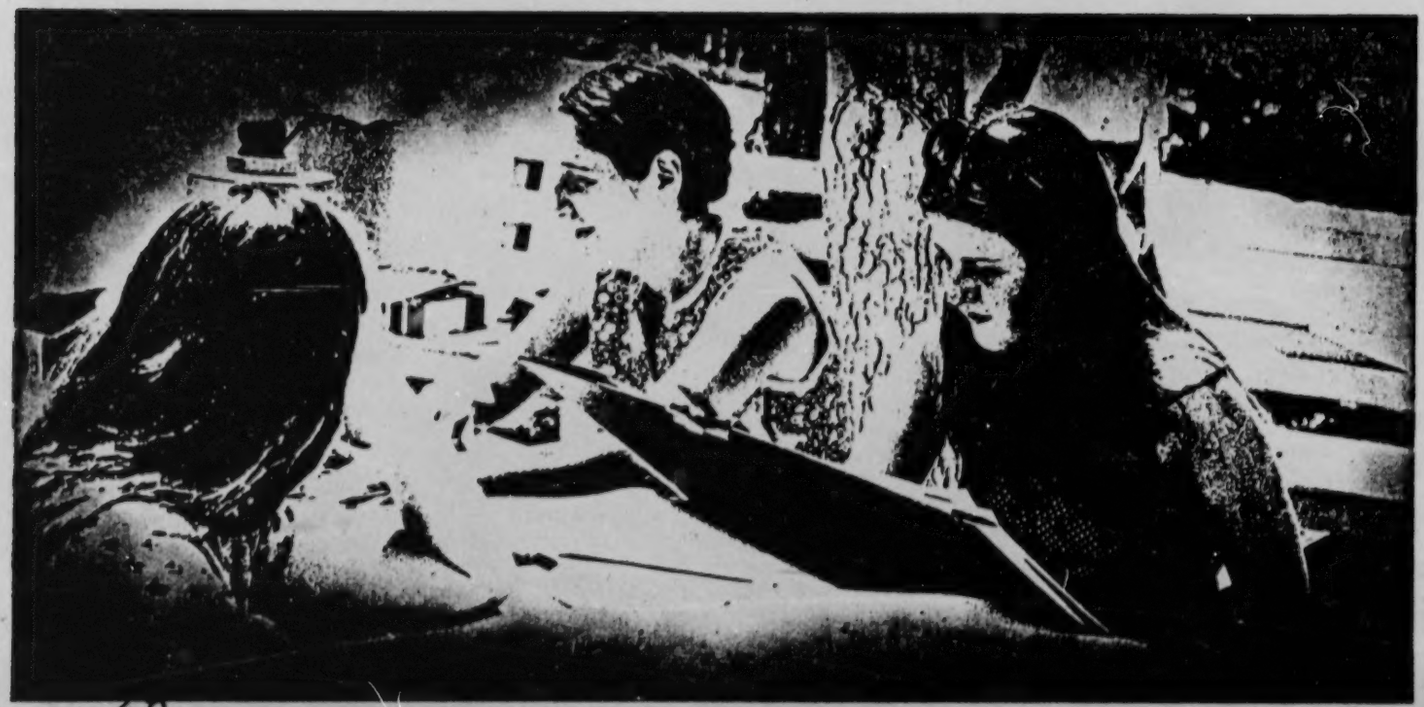


THE NUCLEI: THE ART LEARNER, THE ART SUBJECT MATTER, ART IN SOCIETY

PROVIDING AN ART EXPERIENCE IS A CHALLENGE, BUT THE TASK IS FACILITATED BY FIRST SEPARATING AND THEN ANALYZING THE NUCLEI OF THE EXPERIENCE: THE ART LEARNER, THE ART SUBJECT MATTER, AND ART IN SOCIETY.



THE ART LEARNER

WE BEGIN, OF COURSE, WITH THE LEARNER. WHEN HE FIRST ARRIVES IN OUR SCHOOLS, HE MAY BE FOUR OR FIVE YEARS OLD, WIDE-EYED, SPONTANEOUS, AND PLAYFUL. HE IS EAGER TO LEARN, AND AT THIS EARLY AGE HIS MOST IMPORTANT LEARNING EXPERIENCES OCCUR THROUGH PLAY. PLAY TRAINS MUSCLES AND SENSES, PROVIDES RELATIONSHIPS WITH OTHERS, SHAPES DREAMS, AND PRESENTS REALITIES. SO DOES ART. SINCE THE ART EXPERIENCE, WITH ITS EMPHASIS ON SELF-EXPRESSION AND FREEDOM WITHIN REASONABLE LIMITATIONS, CAN SO EASILY BECOME INCORPORATED INTO PLAY ACTIVITIES, IT BECOMES A VALUABLE EDUCATIONAL PROCESS FOR THE EARLY LEARNER.

AS THE INDIVIDUAL GROWS, HOWEVER, HE BROADENS HIS METHODS OF RELATING TO THE GROWING COMPLEXITIES OF HIS WORLD. HE LEARNS TO OVERCOME OBSTACLES, TO COPE WITH HOSTILE ENVIRONMENTS, TO EXIST BY VARIOUS MEANS IN SPACE-TIME, WHICH, LIKE THE SEA, IS A RHYTHMIC EBB AND FLOW OF PEOPLE, THINGS, AND EVENTS. ART EXPERIENCES CAN HELP MAN ACQUIRE THE SENSITIVITY, THE DISCIPLINE, AND THE CONFIDENCE NECESSARY TO KEEP HIM IN HARMONY WITH HIS ENVIRONMENT. MAN AT ANY AGE IS THE EMBODIMENT OF PHYSICAL, SOCIAL, EMOTIONAL, AND SPIRITUAL EXPRESSIONS, WHICH ARE INDEED DEVELOPED BY THE ART EXPERIENCE.

THE ART SUBJECT MATTER

"THE ENDLESS VARIETY OF FORMS AND COLORS, THE RICHNESS OF TEXTURES, THE FORCE, RHYTHM AND SOUND OF HUMAN INTERACTION, THE POETRY OF NATURE AND MAN": THIS IS THE SUBJECT MATTER OF ART. WE PRESENT IT TO THE ART LEARNER WHEN HE ARRIVES WITH HIS UNIQUENESS: HIS AGE, HIS REGIONAL BACKGROUND, HIS CULTURAL HERITAGE, HIS SOCIO-ECONOMIC INFLUENCES. WE MUST CHOOSE WISELY FROM THE SUBJECT MATTER IN ORDER TO FULFILL HIS SPECIAL NEEDS AND DESIRES, KEEPING IN MIND THAT AT THIS LEVEL WE ARE NOT PARTICULARLY PRODUCING FUTURE "ARTISTS" AS SUCH. RATHER, WE ARE CONCERNED WITH THE INTEGRAL GROWTH OF ALL OUR CHILDREN.

THROUGH ART WE PREPARE OUR YOUTH FOR MANY AREAS OF LIVING. THE SUBJECT MATTER OF ART STRESSES VISUAL/TACTILE DISCRIMINATION SO THAT INDIVIDUALS MAY BECOME DISCERNING CONSUMERS. IT STRESSES INDEPENDENT JUDGMENT SO THAT THEY MAY BUILD SELF-ESTEEM. IT ENCOURAGES INDIVIDUAL INTERPRETATION SO THAT THEY MAY EXPERIENCE THE INWARD JOY AND OUTWARD EXHILERATION OF HEIGHTENED SELF-EXPRESSION. IT BUILDS DISCIPLINE AND DEVELOPS SKILL IN PROBLEM SOLVING. THE ART SUBJECT MATTER CAN, IN FACT, EMBRACE ALL FORMS OF INVOLVEMENT WITH LIFE.

IN EXPERIENCING LIFE, MAN CALLS INTO PLAY A COMPLEXITY OF BEHAVIORS. AS HE PERCEIVES, HE IS INVOLVED WITH APPRECIATION AND CRITICAL ANALYSIS. AS HE CREATES, HE BRINGS TOGETHER HIS PHYSICAL AND MENTAL SELVES IN AN EXPRESSIVE, PRODUCTIVE EXPERIENCE. AS HE FEELS HIS WORLD, HE IS AFFECTED BY IT, AS WELL AS EFFECTING CHANGES IN IT. HE RELATES IN BOTH A SOCIOLOGICAL AND HISTORICAL CONTEXT. THE SUBJECT MATTER OF ART MUST PROVIDE EXPERIENCES IN ALL THESE ASPECTS OF LIFE; FOR THE CHALLENGE OF ART IS TO INFLAME AND INTENSIFY THE PHYSICAL, THE EMOTIONAL, AND THE INTELLECTUAL RESPONSES WHICH UNITE MAN TO MAN AND MAN TO NATURE.

ART IN SOCIETY

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ART IS A MIRROR OF SOCIETY. COMPARE THE SIMPLE STYLIZATION OF A NAVAJO TREE-OF-LIFE SAND PAINTING TO THE BAROQUE EXPRESSION OF A TREE-OF-LIFE FROM MEXICO. THE FABRIC AND STRUCTURE ARE VERY DIFFERENT, AS ARE THE CULTURAL AND HISTORICAL BACKGROUNDS WHICH PRODUCED THEM. THE STATE OF ARIZONA IS RICH IN ITS RANGE OF LAND AND PEOPLE. MAINTAINING THE IDENTITY, THE DIGNITY, AND THE INTEGRITY OF ALL PEOPLE IN THE FACE OF PROGRESSIVE ACCULTURATION IS A MAJOR GOAL OF ART IN SOCIETY.

SOCIETY CAN ONLY BE A SYNERGETIC UNIT, ITS MEMBERS ACTING UPON ONE ANOTHER TO CREATE A CULTURE WHICH IS STRONGER THAN THE SUM OF ITS PARTS. IT IS MADE UP OF MANY UNIQUE IDENTITIES WHICH COME TOGETHER AND RECORD THE ACTIONS OF MAN. FROM THE BEGINNING OF CIVILIZATION TO THE PRESENT DAY WE HAVE CHRONICLED SOCIETY THROUGH ITS ART EXPRESSIONS. WE HAVE STRUGGLED WITH IT IN THE BUILDING OF THE PYRAMIDS; WE HAVE REJOICED WITH IT IN THE CELEBRATION OF MAN AT THE OLYMPIC GAMES; WE HAVE WEPT WITH IT OVER THE HORRORS OF WAR. SURELY THERE IS NO EXPRESSION SO POWERFUL, NOR EXPERIENCE SO PROFOUND AS THAT EMERGING FROM MAN'S AESTHETIC SENSITIVITY AND NEED TO RECORD, TO INTERPRET, AND TO CREATE NEW WORLDS.

WE ADDRESS OURSELVES TO AN ART EDUCATION WHICH WILL ENABLE OUR YOUTH TO BECOME LEADERS IN THE EVOLUTION OF NEW WORLDS. WE CANNOT REGARD ART EXCLUSIVELY AS A LUXURY, A DIVERSION, OR A RECREATION FOR A SOCIETY BENT ON FINDING DISTRACTION IN AN AGE OF LEISURE. NOR CAN WE REGARD ART SIMPLY AS THERAPY FOR THE ANXIOUS IN AN AGE OF UNCERTAINTY. RATHER, WE MUST REGARD IT AS A NECESSITY TO THE GROWTH AND WELL-BEING OF HEALTHY AND PURPOSEFUL SOCIETIES. WE MUST CHALLENGE OUR YOUNG MEN AND WOMEN TO BRING FORM TO THEIR EVOLVING SOCIETY AND TO DECLARE THEIR HOPES FOR IT IN THE IMAGES THEY SHAPE.

ART FUNCTIONS IN A SOCIETY MUCH AS IT FUNCTIONS IN THE LIFE OF AN INDIVIDUAL: IT BECOMES THE EMBLEM OF A GROUP JUST AS IT IS THE MARK OF AN INDIVIDUAL. ART SHOULD BE AN EXPERIENCE SHARED BY ALL MEN EVERY DAY OF THEIR LIVES. TO THIS END ART TEACHERS MUST COME TOGETHER IN SENSITIVE INTERACTION WITH THE STUDENTS IN THEIR CLASSROOMS. ART ACTS AS DIAGNOSIS, DEFINITION, AND RATIONALE FOR THE HUMAN CONDITION: WHAT WE DO TODAY WILL SURELY BE MANIFEST IN THE HUMAN EXPERIENCE WHICH WILL SHAPE TOMORROW.

THE ESSENTIALS OF A QUALITY SCHOOL ART PROGRAM

WE REQUESTED AND HAVE RECEIVED PERMISSION TO REPRINT THE ENTIRE 1968 POSITION PAPER OF THE NATIONAL ART EDUCATION ASSOCIATION. IT APPEARED BEFORE THE PROMULGATION OF THREE, CURRENTLY POPULAR TERMS, BUT IS, NONETHELESS, HIGHLY RELEVANT TO THE CONTINUED DEVELOPMENT OF QUALITATIVE ART PROGRAMS.

THE THREE MISSING TERMS ARE: ACCOUNTABILITY, CAREER EDUCATION, AND INTER-CULTURAL RELATIONS. WE HAVE ATTEMPTED TO INCLUDE THESE CONCEPTS THROUGHOUT THIS GUIDE, IN ADDITION TO THE STATEMENTS BELOW.

ACCOUNTABILITY CAN BE SEEN AS RESPONSIBLE BEHAVIOR AT MANY LEVELS. DISTRICTS WHICH ASPIRE TO QUALITATIVE PROGRAMS IN ART CAN MATCH WHAT THEY PROVIDE TO THE STATEMENTS OF THIS POSITION PAPER. ADMINISTRATORS, AS WELL AS TEACHERS OF ART, CAN BENEFIT FROM THE SECTIONS OF THIS PAPER WHICH TREAT THE GOALS, OBJECTIVES, PERSONNEL AND FACILITIES OF A QUALITATIVE PROGRAM. FOR THE ACTUAL, DAY-TO-DAY ENCOUNTER WITH LEARNERS, THE TEACHER CAN WORK FROM THE GENERAL STATEMENTS OF THIS PAPER AND THE SPECIFIC RECOMMENDATIONS OF THIS ART GUIDE, TO EVALUATE THE REALITIES OF EACH INDIVIDUAL SITUATION. WE ARE ACCOUNTABLE.

CAREER EDUCATION HAS BEEN OF GREAT CONCERN TO MANY IN ARIZONA. TOO OFTEN, IT HAS BEEN RELATED TO VOCATIONAL OR JOB "TRAINING." WE, IN THE ARTS, BELIEVE THAT THERE IS A DIFFERENCE BETWEEN TRAINING AND EDUCATION. WHATEVER THE VOCATIONAL TRAINING A MEMBER OF OUR SOCIETY MAY ELECT, ART EDUCATION CONTRIBUTES TO HIS ROLE EFFECTIVENESS, AIDS IN THE DEVELOPMENT OF HIS INDIVIDUALITY AND ENRICHES HIS POTENTIAL TO CONTRIBUTE TO THE ADVANCEMENT OF HIS FIELD OF INTEREST THROUGH POSITIVE, CONSTRUCTIVE BEHAVIORS.

WE ARE, ALL OF US, CULTURALLY DIFFERENT IN SOME ASPECT OR ANOTHER. IN ARIZONA, WE HAVE THE POTENTIAL TO CELEBRATE THE WEALTH OF INTERCULTURAL RELATIONS AVAILABLE TO US, TO SHARE WITH MEMBERS OF VARIOUS RACES, HERITAGES, AND BELIEFS THESE ASPECTS OF BEING HUMAN WHICH WE MAY NOT HAVE HAD THE PRIOR ABILITY TO SHARE WITHIN OUR NURTURING MILIEUS. THROUGH THE ARTS, IT IS HOPED THAT WE CAN COMMUNICATE AND UNDERSTAND RATHER THAN CLOSE OUR MINDS TO PREJUDICE AND FEAR. BECAUSE SOMEONE IS IN SOME WAY DIFFERENT FROM ANOTHER HUMAN DOES NOT MAKE HIM A LESSER HUMAN BEING, ONLY A DIFFERENT HUMAN WITH DIFFERENT VALUES AND LEARNINGS TO SHARE.

ESTABLISHING GOALS

IN ESTABLISHING GOALS BASED UPON THE NATURE OF ART AND THE HUMAN EXPERIENCE, A TEACHER CAN HELP STUDENTS TO GROW. STUDENTS INVOLVED IN AN ART EXPERIENCE MAY BE CONCERNED WITH: (1) PRODUCTION OF ART; (2) APPRECIATION AND CRITICAL ANALYSIS OF DESIGN; OR (3) AWARENESS OF ART AS IT EXISTS IN ITS CULTURAL OR HISTORICAL CONTEXT. GOALS CAN, THEREFORE, BE SEPARATED INTO THREE MAJOR DOMAINS DEALING WITH HUMAN BEHAVIOR: THE PRODUCTIVE, THE CRITICAL/APPRECIATIVE, AND THE CULTURAL/HISTORICAL.

PRODUCTIVE GOALS ENCOMPASS A VARIETY OF SKILLS, CONCEPTS, AND ATTITUDES. THESE GOALS ARE SUGGESTED FOR THE FOLLOWING AREAS OF DEVELOPMENT:

MOTOR DEVELOPMENT: USING A VARIETY OF TOOLS AND MATERIALS, THE STUDENTS WILL DEVELOP MANIPULATIVE AND ORGANIZATIONAL SKILLS.

EXPRESSIVE DEVELOPMENT: THE STUDENTS WILL DEVELOP THE ABILITY TO VISUALLY INTERPRET AND RESPOND EXPRESSIVELY TO A VARIETY OF STIMULI. THEY WILL RECOGNIZE AND ACCEPT THEIR EXPRESSIVE EFFORTS AS VALID EXTENSIONS OF THEIR PERSONALITIES AND COMMUNICATIVE ABILITIES. THEY WILL UNDERSTAND THE RELEVANCE OF CREATIVITY IN DAILY LIFE.

SOCIAL DEVELOPMENT: THROUGH WORKING AND SHARING WITH OTHERS, THE STUDENTS WILL DEVELOP POSTURES OF SELF-AWARENESS. THEY WILL UNDERSTAND THEIR SIGNIFICANCE IN THE HUMAN EXPERIENCE OF THE PAST, PRESENT, AND FUTURE. THEY WILL BE MOTIVATED TO SHARE THEIR CREATIVE EXPRESSIONS WITH SOCIETY.

COGNITIVE DEVELOPMENT: THE STUDENTS WILL BE ABLE TO DISCUSS THE VISUAL AND PLASTIC ARTS IN TERMS OF FACTUAL INFORMATION AND ACQUIRED SKILLS. THEY WILL DEVELOP THE ABILITY TO RESEARCH, INVESTIGATE, AND EXPERIMENT, WHILE WORKING TOWARD AESTHETIC SOLUTIONS. THEY WILL CONSIDER DIVERGENT SOLUTIONS TO THEIR PROBLEMS AND THOSE OF SOCIETY. THEY WILL BE ABLE TO SET REALISTIC GOALS FOR THEMSELVES IN THE PRODUCTION OF ART WORK AND IN THE PLANNING OF ENVIRONMENT.

CRITICAL/APPRECIATIVE GOALS ENCOMPASS BEHAVIOR CONCERNING PERCEPTION, ANALYSIS, AND EVALUATION:

THE STUDENTS WILL BECOME AWARE AND DISCRIMINATING CONSUMERS OF VISUAL MEDIA AND PRODUCTS WHICH RELATE TO THEMSELVES AND THEIR ENVIRONMENT.

THE STUDENTS WILL CULTIVATE BASES FOR MAKING AND JUSTIFYING AESTHETIC JUDGMENTS EXTENDING TO THEIR OWN WORK, TO THEIR ENVIRONMENT, AND TO SOCIETY.

THE STUDENTS WILL DEVELOP A RESPECT FOR CRAFTSMANSHIP AND ORIGINALITY ALONG WITH AN ACCEPTANCE OF ART AS AN INTEGRAL EXPRESSION OF LIFE.

THE STUDENTS WILL INCREASE THEIR SENSITIVITY TO THE VISUAL WORLD THROUGH THE DEVELOPMENT OF VISUAL AND TACTILE PERCEPTION.

CULTURAL/HISTORICAL GOALS PERTAIN TO ART IN SOCIETIES, PAST AND PRESENT:

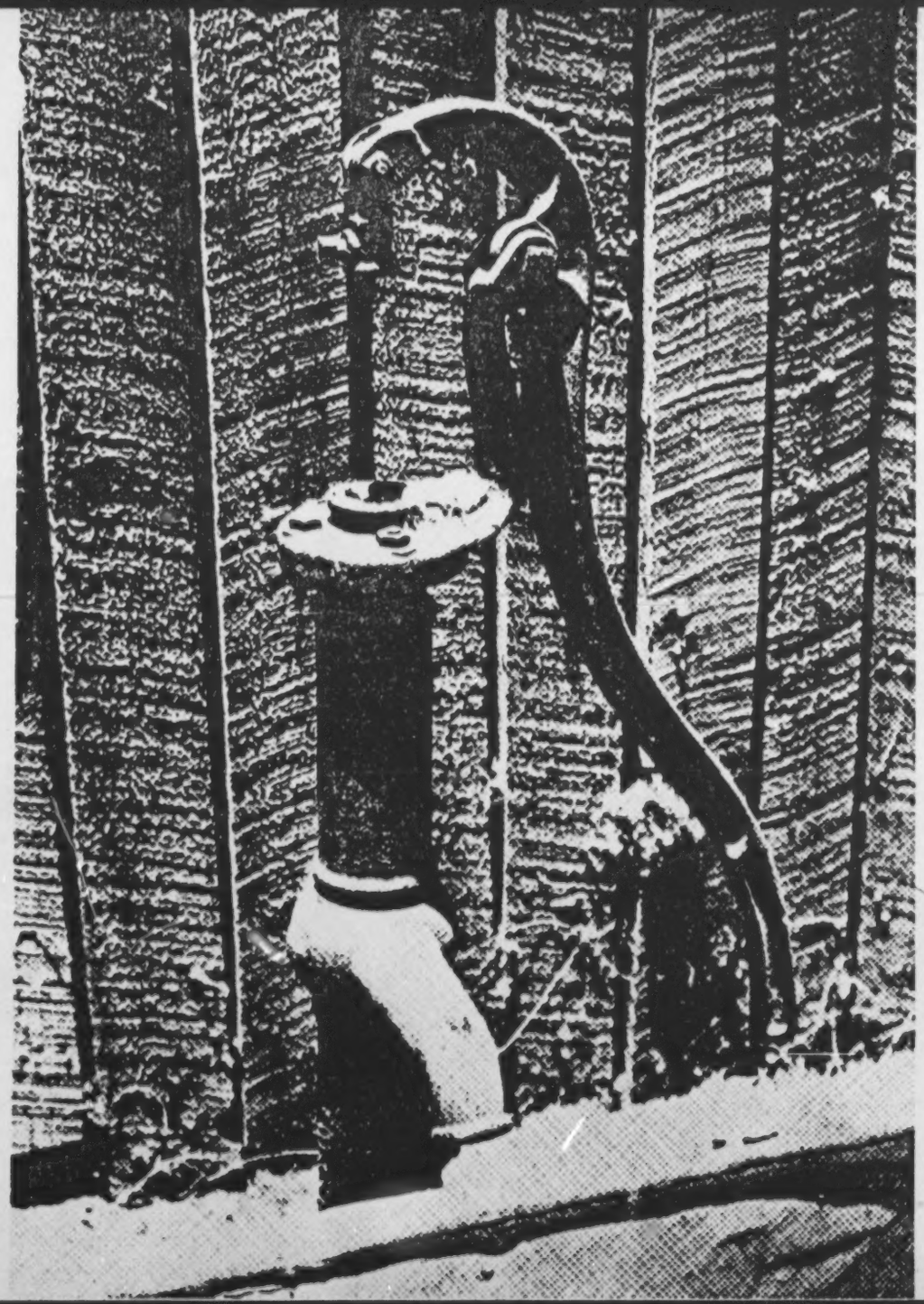
THE STUDENTS WILL BE ABLE TO TRANSFER AND INTEGRATE ART LEARNINGS WITH OTHER HUMAN EXPERIENCES IN THE HOME AND COMMUNITY.

THE STUDENTS WILL BECOME INCREASINGLY AWARE OF ALTERNATE AESTHETIC FORMS AND MEDIA FOR PURPOSES OF COMPARISON AND EVALUATION. THEY WILL BECOME AWARE OF THE IMPACT OF OTHER ARTISTS AND ART EXPRESSIONS, PAST AND PRESENT.

THE STUDENTS WILL RESPECT THE INDIVIDUALITY AND CREATIVITY OF OTHERS. THEY WILL MAINTAIN OPEN ATTITUDES ABOUT WHAT IS NOT KNOWN IN ART.

THROUGH ART EXPRESSION AND APPRECIATION, THE STUDENTS WILL BE ABLE TO RELATE TO ARIZONA'S UNIQUE CULTURAL HERITAGE.

THE STUDENTS WILL CONTRIBUTE TO QUALITATIVE ENVIRONMENTS, DEMONSTRATING CONCERN FOR HISTORY, CONTEMPORARY SOCIETY, AND THE FUTURE EXISTENCE OF MANKIND.



EVALUATION AND GRADING

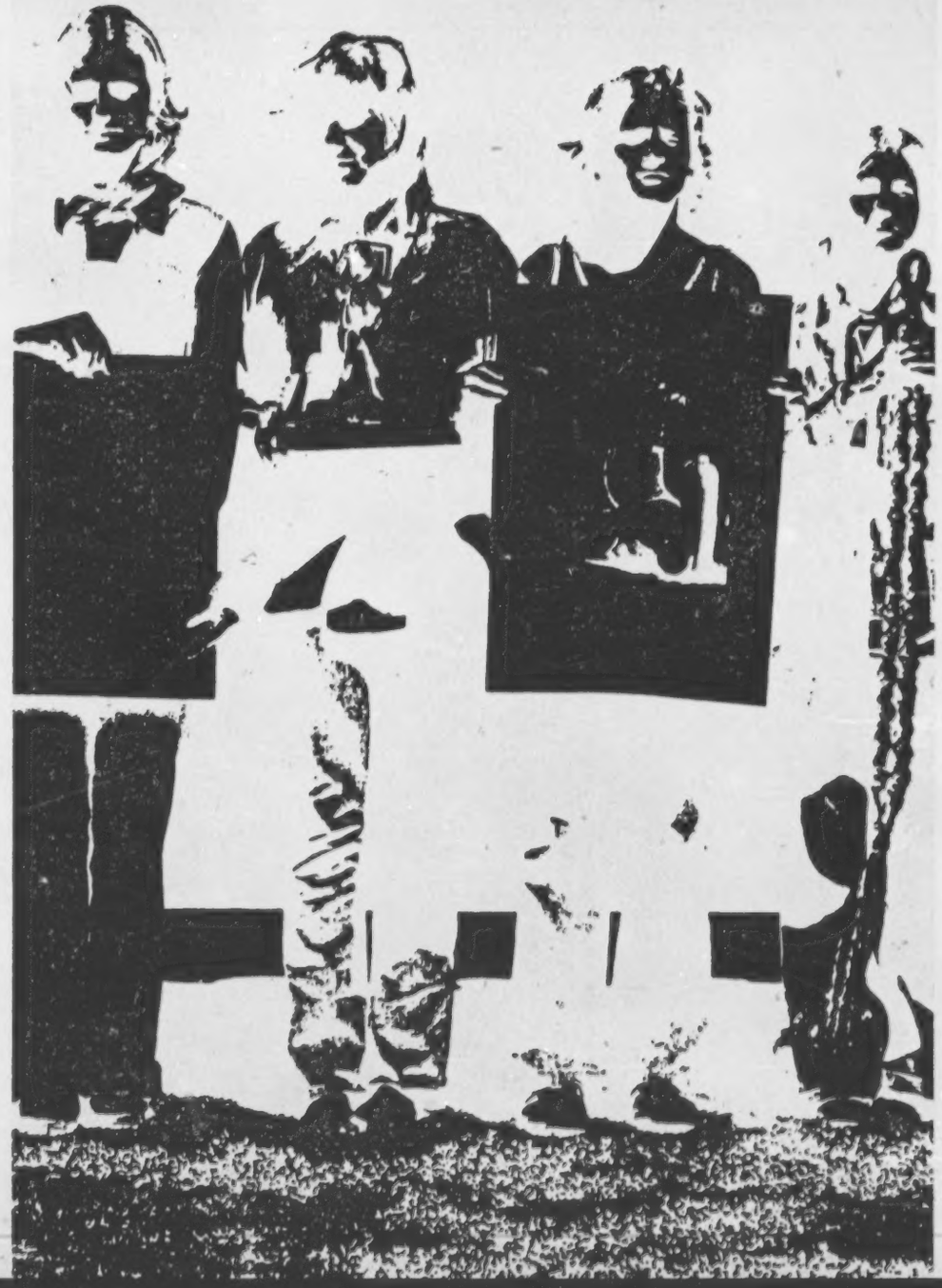
IF SENSITIVE INTERACTION BETWEEN TEACHER AND STUDENT IS THE KEY TO NURTURING THE ART EXPERIENCE, IT IS ALSO THE ONLY POSSIBLE RELATIONSHIP BY WHICH TO DETERMINE WHETHER AN ART EXPERIENCE HAS IN FACT OCCURRED. DETERMINING THE EXISTENCE AND JUDGING THE QUALITY OF THE ART EXPERIENCE ARE RESPONSIBILITIES OF THE TEACHER. OUR EDUCATIONAL SYSTEM DICTATES THAT WE HAVE SOME CONCRETE MEASURES FOR RECORDING GROWTH. WHETHER THESE MEASURES ARE IN THE FORM OF CHILD-PARENT-TEACHER CONFERENCES, WRITTEN PROGRESS REPORTS, OR GRADES ON REPORT CARDS MAY BE DETERMINED BY THE INDIVIDUAL SCHOOL DISTRICT OR ADMINISTRATION. THE KIND OF GRADING SYSTEM USED IS NOT THE ISSUE HERE. THE QUALITY IS. ANY REPORT MUST FOCUS PRIMARILY ON THE INDIVIDUAL RATHER THAN ON THE SUBJECT MATTER, MEASURING GROWTH IN ALL AREAS OF BEHAVIOR--SOCIAL, PRODUCTIVE, CRITICAL AND APPRECIATIVE. IT MUST MEASURE PROCESSES, EXPERIENCES, AND CONDUCT, AS WELL AS THE CALIBER OF FINAL PRODUCTS.

TRADITIONALLY TEACHERS HAVE FALLEN INTO THE TRAP OF MAKING SIMPLISTIC EVALUATIONS OF STUDENTS AND STUDENT ART PRODUCTS. WE HAVE AT TIMES, BELIEVE IT OR NOT, JUDGED STUDENTS ON THE BASIS OF THEIR PERSONALITIES AND THEIR PRODUCTS ON OUR PERCEPTIONS OF THEM AS "GOOD ART" OR "BAD ART." CONTEMPORARY RESEARCH AND PROFESSIONAL GROWTH AMONG TEACHERS, HOWEVER, HAVE HELPED US TO REALIZE THAT STUDENT BEHAVIOR AND THE PRODUCTS RESULTING FROM THAT BEHAVIOR SHOULD BE VIEWED AS INDICATIONS OF GROWTH.

A TEACHER MAY EVALUATE BY MANY DIFFERENT PROCESSES, ONE OF WHICH IS SIMPLY CLASS OR INDIVIDUAL DISCUSSION. BEGINNING WITH "SHOW AND TELL" IN THE CASE OF YOUNGER STUDENTS, AND WORKING UP TO MORE SOPHISTICATED "CRITIQUES" IN WHICH STUDENTS DISCUSS THE MERITS OF THEIR OWN AND OTHERS' WORKS, A TEACHER CAN GUIDE STUDENTS THROUGH VERBAL EVALUATIVE PROCESSES. ASKING SUCH QUESTIONS AS THE FOLLOWING MAY BE HELPFUL TO BOTH TEACHER AND STUDENT:

DO THE STUDENTS KNOW AND UNDERSTAND THE OBJECTIVES OF THE ASSIGNMENT?

WITH AN UNDERSTANDING OF THE INHERENT FREEDOMS AND LIMITATIONS, DO THE STUDENTS ARRIVE AT CREATIVE SOLUTIONS, AT ANSWERS WHICH ARE INDIVIDUAL



SELF-EXPRESSIONS? HOW MAY THE TEACHER MORE EFFECTIVELY MOTIVATE TOWARD GREATER CREATIVITY?

INFORMATION ON ART HISTORY, APPLIED DESIGN, AND ART IN SOCIETY MAY BE BROUGHT INTO THE ASSIGNMENT. HOW IS THIS INFORMATION RESEARCHED? HOW IS IT UTILIZED? DOES IT GROW NATURALLY OUT OF THE ASSIGNMENT? DOES IT INSTILL A DESIRE TO DO MORE RESEARCH BEYOND THE FULFILLMENT OF THE ASSIGNMENT?

HOW ARE ABILITIES IN APPRECIATION AND CRITICAL ANALYSIS DEVELOPED? ARE MAN-MADE AND NATURAL OBJECTS MADE READILY AVAILABLE FOR EXPLORATION AND REFERENCE?

IS A VARIETY OF MEDIA AVAILABLE FROM WHICH STUDENTS MAY CHOOSE? ARE STUDENTS ABLE TO SELECT AND PROPERLY USE MEDIA, TOOLS, AND TECHNIQUES AT A SATISFACTORY LEVEL OF COMPETENCY? SIMPLE OBSERVATION IS THE BEST MEASURE OF COMPETENCY IN THE USE OF TOOLS AND MATERIALS.

DO THE STUDENTS SHOW PRIDE IN THEIR WORK AND A DESIRE TO DO MORE THAN A MINIMUM AMOUNT? DO THEY KEEP FOLDERS OF THEIR WORK TO COMPARE AND MEASURE GROWTH FROM EARLY TO LATER WORKS? RATING SCALES AND CHECK LISTS HELP TO RECORD THIS INFORMATION FOR OUR USE.

HOW DO STUDENTS FUNCTION IN THE CLASSROOM? DO THEY WORK WELL TOGETHER? DO THEY MAINTAIN TOOLS AND SUPPLIES? IF THE TEACHER HAS DESIGNED AN ENVIRONMENT FOR MAXIMUM LEARNING, DO THEY RESPECT AND WORK WITHIN THE BOUNDARIES OF THAT DESIGN? ANECDOTAL RECORDS CAN HELP US RECORD AND EVALUATE THESE BEHAVIORAL PATTERNS.

IN EVALUATING ART PRODUCTS, TEACHERS SHOULD CONSIDER SKILL DEVELOPMENT, CREATIVITY, AND SUCCESS IN ACHIEVING OBJECTIVES. SKILL DEVELOPMENT MAY BE EASIER TO EVALUATE IF SEEN IN TERMS OF INDIVIDUAL AND SPECIFIC ABILITIES. FOR INSTANCE, IN A DRAWING ASSIGNMENT A TEACHER MIGHT ESTABLISH SPECIFIC BEHAVIORAL OBJECTIVES FOR SKILL DEVELOPMENT IN ABILITIES TO SHOW SPATIAL CONCEPTS THROUGH THE USE OF SHADING,

OVERLAPPING, AMOUNT OF DETAIL, AND VALUE, AND THEN EVALUATE PROGRESS BY COMPARING STUDENTS' ABILITIES IN EARLY AND LATER WORKS. TEACHERS MIGHT ALSO JUDGE ART PRODUCTS ON THE BASIS OF "CREATIVITY" OR "ORIGINALITY." THIS KIND OF EVALUATION MAY PRESENT PROBLEMS, HOWEVER, BECAUSE OF THE RELATIVITY OF THE TEACHER'S EXPERIENCE: WHAT APPEARS TRITE AND STEREOTYPED TO THE TEACHER MAY INDEED BE A NEW AND CREATIVE EXPRESSION FOR THE CHILD. TO TEACH ORIGINALITY OR UNIQUENESS IS BY DEFINITION CONTRADICTORY: ONE CANNOT TEACH THE UNKNOWN. TEACHERS MAY, HOWEVER, EXPOSE STUDENTS TO EXAMPLES OF ART WHICH SHOW UNIQUENESS IN THINKING, COMMUNICATION, AND SKILL OF AN INDIVIDUAL, AND THUS ENCOURAGE CREATIVITY WITHIN THE STUDENTS.

ORGANIZATION OF THE PHYSICAL ENVIRONMENT WHICH HOUSES AND REFLECTS LEARNING SUPPORTS STILL ANOTHER EVALUATIVE TOOL. AN ORGANIZED ENVIRONMENT CAN DISPLAY OBJECTS FOR OBSERVATION, AS WELL AS THE WORKS OF ART WHICH CAN EMERGE BECAUSE OF THAT OBSERVATION. ENVIRONMENTAL ORGANIZATION SHOULD ACCOMMODATE CHANGE. ONE DAY THE STUDENTS MAY CREATE WITHIN THE ENVIRONMENT THE MINUTE INTERIOR OF AN ANT HILL, ANOTHER DAY AN ENTIRE GALLAXY. CREATING, ANALYZING, AND BEING EXPOSED TO MODIFIED ENVIRONMENTS IS AN EXCITING LEARNING ACTIVITY, WHICH PROMOTES OTHER AND SELF-EVALUATION OF IMAGINATION, SKILL, WORK HABITS, AND VALUES. BY SHARING IN THE DESIGN OF THE CURRICULUM AND BY CHOOSING FROM A VARIETY OF POSSIBILITIES, STUDENTS CAN FURTHER DIRECT AND EVALUATE THEIR PROGRESS, AS WELL AS INFLUENCE THE TOTAL LEARNING ENVIRONMENT.

THE VARIOUS TESTS AND MEASUREMENTS WHICH WE MAY EMPLOY TO EVALUATE BECOME VALUABLE ONLY IF USED IN THE CONTEXT OF THE HUMAN RELATIONSHIP BETWEEN TEACHER AND STUDENT. EVALUATION SHOULD NEITHER CATEGORIZE NOR COMPARTMENTALIZE HUMAN BEINGS, BUT SHOULD FUNCTION AS AN AID TO OUR UNDERSTANDING OF HOW, WHY, HOW FAST, AND HOW WELL INDIVIDUALS GROW IN VARIOUS AREAS OF DEVELOPMENT. EVALUATION MUST BE A CONTINUING AND INTEGRAL PART OF THE CLASSROOM PROCESS, OPERATING AT ALL TIMES TO ASSESS THE ART PROGRAM, TO JUDGE ITS EFFECTIVENESS IN CHALLENGING OUR YOUTH TOWARD FULFILLMENT OF INDIVIDUAL POTENTIAL.

TEACHERS MUST COMMUNICATE TRUST TO THEIR STUDENTS, ENCOURAGING THEM TO SHARE AND EVALUATE IDEAS, EXPERIENCES, AND PRODUCTS. KEEN CRITICAL ANALYSIS OF ONE'S RELATIONSHIP WITH THE WORLD IS BASED ON A STRONG SELF CONCEPT. OUR RESPONSIBILITY, THEREFORE, LIES NOT ONLY IN EVALUATING PROGRAMS AND STUDENTS, BUT IN INSTILLING LEARNERS WITH THE COURAGE NECESSARY TO TAKE A GOOD, LONG, HONEST LOOK AT THEMSELVES AND THEIR SIGNIFICANCE IN SOCIETY.

DEVELOPING A SCOPE AND SEQUENCE

AFTER ANALYZING STUDENTS' NEEDS INTERESTS AND VALUES AND ESTABLISHING GOALS FOR GROWTH, A TEACHER IS READY TO DEVELOP A SCOPE AND SEQUENCE OF ART EXPERIENCES. IT SHOULD INCLUDE OPPORTUNITIES TO EXPLORE THE CRITICAL/APPRECIATIVE, CULTURAL/ HISTORICAL AND PRODUCTIVE DOMAINS OF HUMAN BEHAVIOR. WHETHER LESSONS ARE PLANNED TO PROMOTE EXPERIENCES WITHIN ONE PARTICULAR DOMAIN, AND ARE LATER RELATED TO EXPERIENCES WITHIN OTHER DOMAINS, OR WHETHER LESSONS INTEGRATE THE DOMAINS INTO A SINGLE EXPERIENCE IS THE TEACHER'S PREFERENCE. WHAT IS IMPORTANT IS THAT THE SCOPE AND SEQUENCE INCLUDE A BALANCE OF EXPERIENCES WITHIN ALL BEHAVIORAL DOMAINS. TOO OFTEN STUDENTS HAVE GAINED A DISTASTE FOR ART HISTORY BECAUSE IT HAS BEEN PRESENTED OUT OF CONTEXT AND HAS APPEARED UNRELATED TO ANYTHING CONCERNING THEM. TOO OFTEN WE HAVE ROBBED OUR STUDENTS OF THE FULL ART EXPERIENCE BY ASSIGNING PRODUCTIVE ACTIVITIES AND THEN ALLOWING NEITHER THE TIME TO VIEW THEM IN A CULTURAL OR HISTORICAL CONTEXT, NOR THE TIME TO ANALYZE AND APPRECIATE THEM ONCE THEY HAVE BEEN COMPLETED. WE MUST, THEREFORE, TAKE INTO CONSIDERATION THESE BEHAVIORAL NEEDS AND DESIGN OUR PROGRAMS ACCORDINGLY.

ALTHOUGH MUCH OF THE MEDIA AND MANY OF THE OBJECTIVES MAY REMAIN CONSTANT THROUGHOUT A SCOPE AND SEQUENCE, SPECIFIC EMPHASIS WITHIN THE ART EXPERIENCES SHOULD CHANGE FROM ONE AGE LEVEL TO THE NEXT.

IN THE EARLY CHILDHOOD YEARS, THE PRODUCTIVE DOMAIN SHOULD EMPHASIZE DIRECT EXPERIENCES WITH MEDIA AND CREATIVE EXPRESSION. EXPLORATION, EXPERIMENTATION, AND DISCOVERY ARE IMPORTANT. WITHIN THE CRITICAL/APPRECIATIVE DOMAIN DIRECT SENSORY EXPERIENCES SHOULD BE EMPHASIZED TO BUILD SKILLS IN VISUAL AND TACTILE PERCEPTION. MAKING AESTHETIC JUDGMENTS CAN BEGIN HERE BY GIVING STUDENTS AN OPPORTUNITY TO MAKE CHOICES IN CREATING ART WORK AND IN RESPONDING TO THEIR WORK. EXPERIENCES WITHIN THE CULTURAL/HISTORICAL DOMAIN CAN INTRODUCE THE STUDENTS TO ART AROUND THEM. CREATIVE ART EXPERIENCES REVOLVING AROUND HO'IDAYS ARE EXCELLENT TO BEGIN CULTURAL CONCEPTS.

IN THE MIDDLE CHILDHOOD YEARS, ART EXPERIENCES INTRODUCED IN THE EARLY YEARS SHOULD BE EXPANDED AND ENRICHED. PRODUCTIVE EXPERIENCES SHOULD PUT MORE EMPHASIS ON SKILL DEVELOPMENT. CRITICAL/APPRECIATIVE EXPERIENCES SHOULD STRESS THE RECOGNITION OF VISUAL AND TACTILE RELATIONSHIPS. ART ELEMENTS AND PRINCIPLES OF DESIGN CAN BE ANALYZED IN GREATER DEPTH. STUDENTS CAN ESTABLISH SIMPLE CRITERIA FOR AESTHETIC JUDGMENTS.

THE CULTURAL/HISTORICAL DOMAIN CAN BE EFFECTIVELY EXPLORED BY RELATING ART LEARNINGS TO SOCIAL STUDIES, TO DEVELOP CONCEPTS OF ART FROM DIFFERENT TIMES AND PLACES.

IN THE LATER CHILDHOOD YEARS, EMPHASIS IN ART EXPERIENCES SHOULD SHIFT TOWARD A GREATER DIVERSITY OF ART OFFERINGS AND DEPTH OF INSTRUCTION. COURSES OF STUDY SHOULD INCLUDE BOTH A GENERAL ART FOUNDATION FOR THE MAJORITY OF STUDENTS WHO WILL USE AESTHETIC AWARENESS IN THEIR DAILY LIVES, AND SPECIALIZED IN-DEPTH COURSES IN VARIOUS AREAS OF ART FOR THOSE WHO ARE INTERESTED. PRODUCTIVE EXPERIENCES SHOULD STRESS THE DEVELOPMENT OF MANIPULATIVE AND ORGANIZATIONAL SKILLS FOR VISUAL EXPRESSION. CRITICAL/APPRECIATIVE EXPERIENCES SHOULD STRESS PERCEPTUAL AND ANALYTICAL RESPONSES TO ART AND THE VISUAL/TACTILE ENVIRONMENT. BY THIS TIME, STUDENTS SHOULD BE FAMILIAR WITH ART TERMINOLOGY, AND THEIR CRITICAL/APPRECIATIVE BEHAVIOR SHOULD REFLECT A CORRESPONDING ABILITY TO VERBALIZE ABOUT ART. CULTURAL/-HISTORICAL EXPERIENCES SHOULD FOCUS ON THE ART OF SOCIETIES, BOTH PAST AND PRESENT.

PROVIDING OPPORTUNITIES TO EXPLORE A WIDE RANGE OF MEDIA IS IMPORTANT. A DISCUSSION OF POSSIBLE MEDIA AND THEIR USES AT THIS TIME MAY STIMULATE IDEAS FOR ART EXPERIENCES. WE HAVE DIVIDED MEDIA AND TECHNIQUES INTO TWO AND THREE DIMENSIONAL AREAS. THE TWO DIMENSIONAL AREA INCLUDES DRAWING, PAINTING, PRINTMAKING, GRAPHICS, AND FILM. THE THREE DIMENSIONAL AREA INCLUDES CRAFTS, SCULPTURES AND ENVIRONMENTAL PLANNING.

DRAWING MEDIA MAY INCLUDE A VARIETY OF PENCILS, WAX AND CONTÉ CRAYONS, CHALK AND OIL PASTELS, INDIA INKS, ACETATE INKS (FOR MAKING FILMS OR SLIDES) FELT PENS, AND DYES, USED SINGLY OR IN COMBINATION. SOME MEDIA ARE MORE APPROPRIATE AT CERTAIN AGE LEVELS THAN OTHERS. WAX CRAYONS, FOR INSTANCE, ARE WELL SUITED FOR YOUNG CHILDREN, BUT MAY HAVE LITTLE APPEAL FOR CHILDREN IN THE MIDDLE YEARS. FELT PENS AND PASTELS MIGHT BE USED MORE IN THE MIDDLE YEARS, WHEREAS A RETURN IN THE LATER YEARS

TO WAX CRAYONS USED IN A SOPHISTICATED ENCAUSTIC TECHNIQUE MAY INSPIRE OLDER CHILDREN.

PAINTING MEDIA MAY INCLUDE FINGER PAINT, TEMPERA, WATERCOLORS, ACRYLICS, OILS, ENCAUSTICS AND ENAMELS. EXPERIENCES IN PAINTING WITH SMALL CHILDREN SHOULD EMPHASIZE FREEDOM OF EXPRESSION AND MOVEMENT, TO DEVELOP SMALL AND LARGE, MUSCLE COORDINATION. LARGE PAPERS AND LARGE BRUSHES ARE APPROPRIATE AT THIS LEVEL. TEACHERS MAY EMPHASIZE MORE CONTROL AS STUDENTS MATURE.

MEDIA FOR PRINTMAKING AND GRAPHICS MAY INCLUDE A VARIETY OF INKS, DYES, AND PAINTS FOR PRINTING AND A VARIETY OF OBJECTS WITH WHICH TO PRINT–CARDBOARD SCRAPS, TIRES, GADGETS (NUTS, BOLTS, KITCHEN UTENSILS), VEGETABLES, STRING, ERASERS. PRINTMAKING TECHNIQUES APPLICABLE TO EACH AGE LEVEL EXIST. YOUNG CHILDREN MAY EXPLORE MONOPRINTS WITH FINGER PAINT OR TEMPERA. CHILDREN IN THE MIDDLE YEARS MAY EXPLORE LINOLEUM BLOCK, WOOD BLOCK, AND SERIGRAPHY, USING TEMPERA OR WATER SOLUBLE PRINTERS INKS. OLDER CHILDREN MAY BROADEN THEIR EXPERIENCES TO INCLUDE LITHOGRAPHY AND ETCHING TECHNIQUES.

FILM AS PART OF THE ART CURRICULUM IS A RELATIVELY NEW AND VERY EXCITING MEDIUM, SMALL CHILDREN CAN EXPERIENCE FILM MAKING BY DRAWING WITH ACETATE INKS ON CLEAR FILM (BLEACHED WITH CLOROX). SLIDES CAN ALSO BE MADE ON SHEETS OF ACETATE IN THIS MANNER. PHOTOGRAMS CAN BE MADE WITHOUT AN ENLARGER BY ARRANGING OBJECTS ON LIGHT SENSITIVE PAPER AND EXPOSING THE PAPER TO LIGHT. IMAGES CAN BE DRAWN ON LIGHT SENSITIVE PAPER WITH PHOTOGRAPHIC CHEMICALS. THIS TECHNIQUE HAS A MAGIC-LIKE QUALITY, SINCE THE IMAGES DO NOT APPEAR INSTANTLY, BUT GRADUALLY DEVELOP AS THE LIGHT REACTS WITH THE CHEMICAL SOLUTION. STILL PHOTOGRAPHS, SLIDES, EIGHT AND SIXTEEN MILLIMETER FILMS AND VIDEO TAPES ARE COMING INTO THEIR OWN AS ART EXPRESSIONS WHICH COULD BE EXPLORED IN THE CLASSROOM.

A VARIETY OF CRAFT MEDIA AND TECHNIQUES SHOULD BE EXPLORED
23 ON EVERY LEVEL, AS CRAFTS ARE PARTICULARLY SUITABLE FOR DEVELOPING SMALL AND LARGE MUSCLE COORDINATION. TEXTILES MAY INCLUDE WEAVING, STITCHERY, MACRAMÉ, TIE DYE, BATIK, LEATHER TOOLING AND BEAD WORK. CERAMIC TECHNIQUES MAY INCLUDE FORMING CLAY INTO PINCH AND PULLED FORMS (EXCELLENT FOR YOUNG CHILDREN), TILES, SLABS, COILS, AND WHEEL THROWN OBJECTS. INVOLVEMENT WITH THE TOTAL CERAMIC PRODUCTION FROM THE DIGGING AND PREPARATION OF THE CLAY TO THE FIRING OF THE CLAY IN THE GROUND OR A KILN MAY CONTRIBUTE TO THE TOTAL AESTHETIC EXPERIENCE. WOOD MAY BE USED AS A CRAFT MATERIAL FOR WOOD BURNING OR CARVING. SCRAP WOOD CAN BE OBTAINED FREE FROM MANY LUMBER YARDS, FURNITURE MAKING FACTORIES, AND FRIENDLY WOOD-SHOP TEACHERS. JEWELRY CAN BE MADE AT ANY LEVEL FROM MANY DIFFERENT MATERIALS. YOUNGER CHILDREN CAN USE WIRE, SEEDS, BEANS, BEADS; OLDER CHILDREN MAY EXPLORE METAL, USING SUCH TECHNIQUES AS ENAMELING, CASTING, FORGING, AND RAISING. GLASS MAY BE USED IN MAKING MOSAICS, STAINED AND LEADED GLASS WINDOWS, GLAZES, AND ENAMELED METAL. CRAFT EXPERIENCES ARE EXCELLENT FOR TEACHING ART'S RELATIONSHIP TO DAILY LIFE. SINCE SO MUCH OF WHAT WE KNOW OF MAN'S HISTORY HAS BEEN REVEALED IN HIS CRAFT EXPRESSIONS, TEACHING CRAFTS AS PART OF MAN'S RELATIONSHIP TO THE ENVIRONMENT CAN STIMULATE INTEREST IN OTHER SUBJECTS SUCH AS SOCIAL STUDIES, FOREIGN LANGUAGES OR SCIENCE.

CHILDREN CAN CREATE SCULPTURE FROM ALMOST ANYTHING – PAPER (OAKTAG, CARDBOARD, PAPER-MACHÉ WAX, SOAP, PLASTER, WOOD, STONE, METALS, GLASS, PLASTICS, FOUND OBJECTS. SCULPTURE MIGHT MOVE, AS IN THE CASE OF MOBILES, KINETIC SCULPTURE, OR MOTORIZED SCULPTURE. IT MAY LIGHT UP OR CONTAIN REFLECTIVE SURFACES. IT MAY HANG ON THE WALL LIKE A RELIEF OR IT MAY EXIST IN SPACE. THERE ARE COUNTLESS POSSIBILITIES AT ALL LEVELS FOR SCULPTURAL PROJECTS.

ENVIRONMENTAL PLANNING IS A TERM WE USE BROADLY TO MEAN THE DESIGN OF (1) THE IMMEDIATE ENVIRONMENT AROUND

THE SELF, WHICH COULD INCLUDE FASHION DESIGN JEWELRY DESIGN, DESIGN OF PERSONAL SPACE; (2) THE ENVIRONMENT AROUND THE FAMILY UNIT, WHICH INCLUDES THE DESIGN OF OBJECTS AND ENVIRONMENTS CONNECTED WITH THE HOME; AND (3) THE SOCIETAL ENVIRONMENT, WHICH COULD INCLUDE THE DESIGN OF SCHOOLS, PARKS, SHOPPING CENTERS, MODEL CITIES, NATIONS, SPACE PLATFORMS. THE MEDIA WOULD DEPEND UPON THE NATURE OF THE DESIGNED OBJECT. MANY INTERESTING DESIGNS AND ENVIRONMENTS CAN BE CREATED WITH FREE MATERIALS, SUCH AS PAPER TOWEL TUBES, EGG CARTONS, STYROFOAM PACKING MATERIALS, BOTTLES, BOXES, BUTTER AND COTTAGE CHEESE CONTAINERS AND LIDS, SPOOLS, DISCARDED MECHANICAL PARTS, SCRAP FABRIC, AND NATURAL OBJECTS. STUDENTS OFTEN ENJOY COLLECTING THINGS, AND CCULD HELP THE TEACHER AMASS THESE ITEMS WHICH ARE SO VALUABLE AS SUPPLEMENTARY ART MATERIALS.

IN PLANNING ART EXPERIENCES WITH MEDIA AND TECHNIQUES, TEACHERS SHOULD KEEP IN MIND THAT THE END GOAL OF A LESSON SHOULD BE MORE THAN SIMPLY TO GIVE THE STUDENTS "THE EXPERIENCE" OF WORKING WITH A SPECIFIC MEDIUM. WHILE EXPLORATION OF AND DISCOVERY WITH MEDIA AND TECHNIQUES ARE IMPORTANT IN THEMSELVES, THEY ARE ONLY PART OF THE PRODUCTIVE PROCESS. MEDIA ARE NO MORE THAN TOOLS WITH WHICH STUDENTS EXPRESS THEMSELVES, AND THEIR USAGE SHOULD NOT BE STRESSED AT THE EXPENSE OF OTHER ASPECTS OF THE ART EXPERIENCE. ART LESSONS, PARTICULARLY AT THE ELEMENTARY LEVEL WHERE AN ART TEACHER MAY SEE THE STUDENTS ONLY THIRTY OR FORTY MINUTES A WEEK, CAN EASILY BECOME A STRING OF UNRELATED ACTIVITIES USING VARIOUS MEDIA AND TECHNIQUES RATHER THAN MORE COMPREHENSIVE ART EXPERIENCES.

ORGANIZING THE SCOPE AND SEQUENCE INTO UNITS CAN BE AN EFFECTIVE METHOD OF MAINTAINING CONTINUITY AND INTEGRATING ART LEARNINGS WITH LEARNINGS IN OTHER SUBJECTS. A TEACHER COULD ADD INTEREST TO A THIRD GRADE ANIMAL UNIT IN SCIENCE, FOR INSTANCE, BY HAVING THE STUDENTS MAKE SCRATCHBOARD LINE DRAWINGS OF ENLARGED INSECTS. THE STUDY OF BIRDS AND FLIGHT COULD INCLUDE THE MAKING OF BIRD KITES. REPTILES COULD BE REPRESENTED IN BEAN AND RICE MOSAICS. AN ENTIRE ZOO ENVIRONMENT COULD BE MADE FROM SALT DOUGH AND CLAY. STUDENTS IN THE MIDDLE CHILDHOOD YEARS ALSO PROFIT BY RELATING ART TO STUDY OF OTHER SUBJECTS. WE CITE TWO EXAMPLES FROM ARIZONA SCHOOLS. WHILE

STUDYING EGYPT, A PRESCOTT TEACHER'S SIXTH GRADE CLASS PAINTED A REFRIGERATOR SHIPPING CARTON WITH HIEROGLYPHIC SYMBOLS TO REPRESENT AN EGYPTIAN TOMB. THEN STUDENTS USED THE VAULT AS A SPECIAL PLACE TO STUDY OTHER SUBJECTS. ANOTHER CLASS IN SAFFORD TURNED THE ENTIRE ROOM INTO A GALLERY, TEMPORARILY COVERING WALLS AND CEILING WITH LARGE PAPER MURALS DEPICTING A PANORAMA OF MAN'S PROGRESS FROM CAVE TO SKYSCRAPER.

ALL CHILDREN NEED TO PERCEIVE ART AS AN EXTENSION OF MAN'S UNDERSTANDING OF HIMSELF AND HIS RELATIONSHIP TO HIS FELLOW MAN AND HIS ENVIRONMENT. BY RELATING ART TO OTHER SCHOOL SUBJECTS, WE CAN IMPRESS UPON STUDENTS, TEACHERS, AND ADMINISTRATORS THAT THE ART ROOM IS NEITHER A PLAYGROUND FOR STUDENTS WITH SOCIAL OR ACADEMIC PROBLEMS, NOR AN IVORY TOWER FOR THE "TALENTED" FEW, BUT AN ENRICHMENT AREA FOR ALL STUDENTS. WE MUST NOT ALLOW ART TO BE VIEWED AS MERELY A FUN THING, A FRILL, OR AS A RELIEF FROM ACADEMIC SUBJECTS. WE MUST ESTABLISH ART'S RELEVANCY WITHIN THE CONTEXT OF THE TOTAL SCHOOL, THE COMMUNITY, AND THE LIFE OF EVERY CHILD.

TEACHERS CAN MORE EFFECTIVELY INTEGRATE ART LEARNINGS WITH OTHER LEARNINGS IF THEY VIEW THE ART EXPERIENCE AS A COMPLETE EXPERIENCE, COMPRISED OF SEVERAL MAJOR COMPONENTS. BY ISOLATING AND ANALYZING THE COMPONENTS, A TEACHER WILL BE BETTER PREPARED TO PROVIDE THE OPPORTUNITY FOR A COMPLETE ART EXPERIENCE WITH A BEGINING, A MIDDLE, AND AN END. WE HAVE ISOLATED FOUR IMPORTANT COMPONENTS OF THE ART EXPERIENCE: THE MOTIVATION, THE ACTIVITY, THE CONCEPTS, AND THE SKILLS.

THE BEGINNING OF AN EXPERIENCE COULD BE AN INSPIRATION, AN IDEA, A FLASH OF INSIGHT. IT MAY BE TRIGGERED BY MOTIVATION, AN

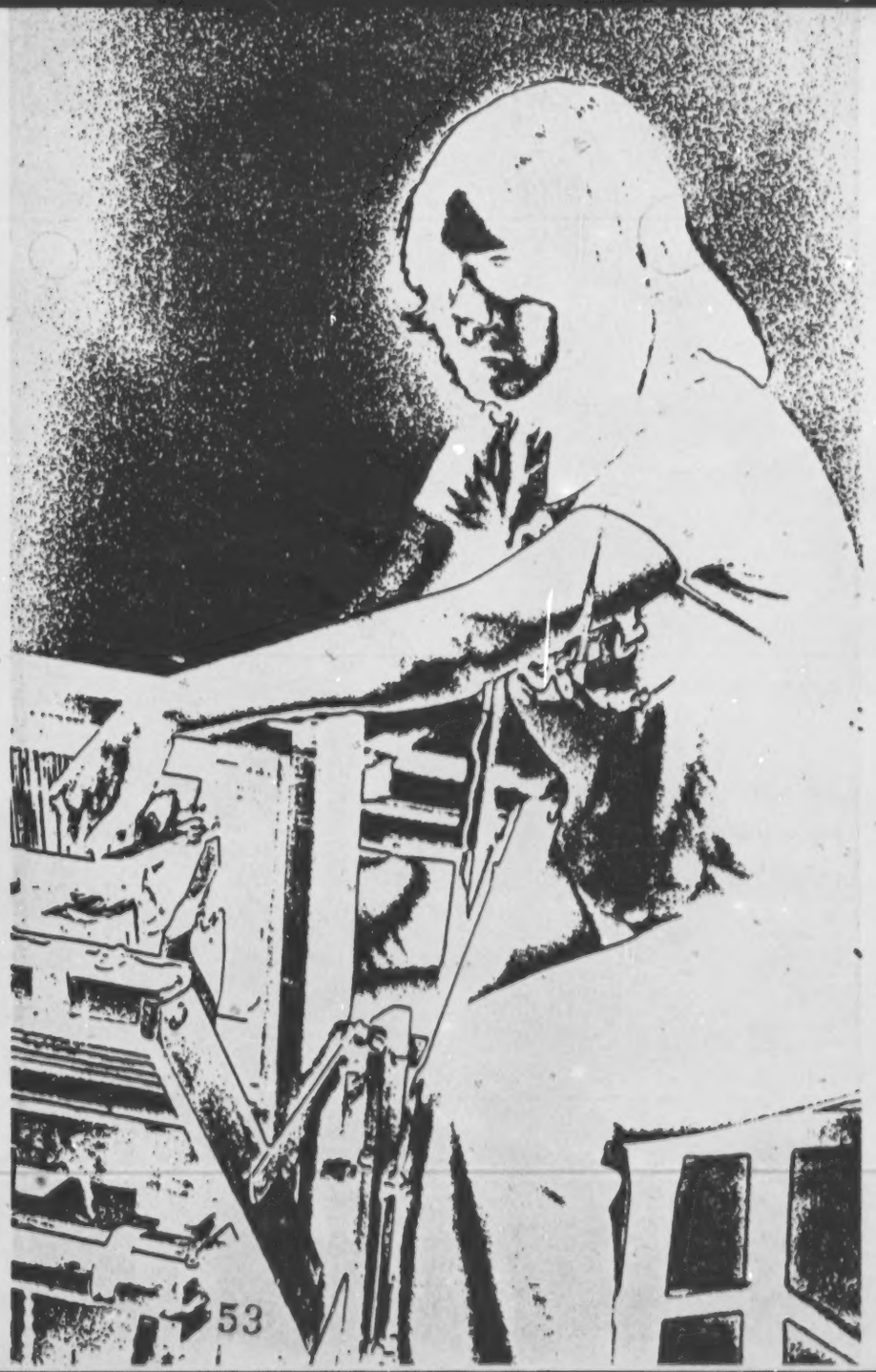
ESSENTIAL PART OF THE ART EXPERIENCE. TEACHERS MAY PROVIDE AN ATMOSPHERE OR INDUCE AN ATTITUDE CONDUCIVE TO HAVING AN ART EXPERIENCE THROUGH MOTIVATION. MOTIVATION IS IMPORTANT AT ALL LEVELS, BUT MUST BE EMPHASIZED ESPECIALLY AT THE EARLY LEVEL, WHERE STUDENTS HAVE HAD LITTLE EXPERIENCE IN EXPRESSING THEMSELVES WITH ART MEDIA. MOTIVATION CAN TURN A MECHANICAL ACTIVITY INTO A PERSONAL EXPRESSION. IT STIMULATES CREATIVITY, DEVELOPS SKILL IN PROBLEM SOLVING, AND LEADS TO A KEENER SELF AWARENESS. IT MAY BE A STORY, A FILM, A TRIP, A DISCUSSION, A DEMONSTRATION, A SHOW AND TELL EXPERIENCE, A NEW MEDIA, OR SIMPLY THE ENTHUSIASM GENERATED WITHIN THE CLASSROOM.

THE ACTIVITY IS ANOTHER COMPONENT OF THE EXPERIENCE. IT MAY BE CULTURAL/HISTORICAL, SUCH AS REPORTING ON IMPRESSIONISTIC PAINTING IN RELATION TO THE PERIOD WHICH PRODUCED IT; IT MAY BE PRODUCTIVE, SUCH AS PAINTING AN IMPRESSIONISTIC PICTURE; OR IT MAY BE CRITICAL/APPRECIATIVE, SUCH AS ANALYZING THE PAINTING IN TERMS OF ITS SUCCESS AS AN IMPRESSIONISTIC WORK OF ART.

THE CONCEPTS ARE COMPREHENSIVE IDEAS OR GENERALIZATIONS IN WHICH DIVERGENT ELEMENTS ARE BROUGHT TOGETHER INTO BASIC RELATIONSHIPS. THEY MAY PERTAIN TO MEDIA AND THEIR USAGE, ELEMENTS AND PRINCIPLES OF DESIGN, ART AND SOCIETY, THE SELF AND ITS EXPRESSION THROUGH ART. THE CONCEPTS DEVELOPED THROUGH DOING THE ACTIVITY GIVE THE ACTIVITY ITS MEANING. A TEACHER CAN TURN CONCEPTS INTO COGNITIVE OBJECTIVES BY PLACING THE WORDS "THE STUDENTS WILL REALIZE THAT" IN FRONT OF THE CONCEPTS. WHETHER CONCEPTS HAVE BEEN LEARNED CAN THEN BE DETERMINED IN CLASS DISCUSSIONS, WRITTEN REPORTS, AND MULTIPLE CHOICE TESTS.

THE SKILLS ENCOMPASS ABILITIES TO USE MEDIA AND TECHNIQUES, TO DEVELOP PSYCHOMOTOR COORDINATION, AND TO PRODUCE CREATIVE INTERPRETATIONS THROUGH THE USE OF ART ELEMENTS AND PRINCIPLES. THEY CAN BE MORE EASILY EVALUATED BY SIMPLE OBSERVATION, ESPECIALLY IF THE TEACHER HAS STATED THEM AS PERFORMANCE OBJECTIVES, SUCH AS "THE STUDENTS WILL DEMONSTRATE THE ABILITY TO PAINT A MONOCHROMATIC DESIGN USING AT LEAST TEN DIFFERENT VALUES." TEACHERS MUST NOT ASSUME THAT STUDENTS WILL LEARN CONCEPTS AND SKILLS SIMPLY BY DOING THE ASSIGNED ACTIVITY. THEY MUST DISCUSS IDEAS AND OBJECTIVES WITH THE STUDENTS BEFORE AND DURING ART EXPERIENCES IN ORDER TO ESTABLISH BASES FOR EVALUATION.

IN THE FOLLOWING SECTION WE HAVE WRITTEN A SCOPE AND SEQUENCE AS AN EXAMPLE OF WHAT MIGHT BE DESIGNED BY INDIVIDUAL TEACHERS. WE HAVE ORGANIZED THE SCOPE AND SEQUENCE INTO EARLY MIDDLE, AND LATE CHILDHOOD YEARS. WITHIN EACH AGE LEVEL WE HAVE DIVIDED THE SCOPE AND SEQUENCE INTO THREE UNITS DEALING WITH THE HUMAN EXPERIENCE: THE SELF, THE FAMILY/HOME, AND THE SOCIETY/COMMUNITY. EACH UNIT IS DIVIDED INTO TWO AND THREE DIMENSIONAL EXPERIENCES: THE TWO DIMENSIONAL EXPERIENCES COVERING DRAWING, PAINTING, GRAPHICS, AND FILM; THE THREE DIMENSIONAL EXPERIENCES COVERING CRAFTS, SCULPTURE AND ENVIRONMENTAL PLANNING. EACH EXPERIENCE IS STATED IN TERMS OF ITS FOUR COMPONENTS: THE ACTIVITY, THE MOTIVATION, THE CONCEPTS, AND THE SKILLS.



IN FRONT OF THE COMPONENTS WE HAVE PLACED SYMBOLS WHICH REFER TO WHETHER THE BEHAVIOR FALLS WITHIN THE DOMAIN OF THE PRODUCTIVE, THE CRITICAL/-APPRECIATIVE, OR . THE CULTURAL/HISTORICAL, PRODUCTIVE BEHAVIOR IS PINPOINTED BY A DOT (•), WHICH WILL APPEAR BEFORE EVERY ACTIVITY AND MAY APPEAR BEFORE A MOTIVATION OR A SKILL. CRITICAL/APPRECIATIVE BEHAVIOR IS INDICATED BY A STAR (★), WHICH MAY APPEAR BEFORE THE ACTIVITY, THE MOTI-VATION, OR THE SKILL. CULTURAL/HISTORICAL BEHAVIOR IS SYMBOLIZED BY A DIAMOND (♦), WHICH MAY ALSO APPEAR BEFORE ANY OF THE FOUR COMPONENTS OF THE ART EXPERIENCE.

ALTHOUGH THE MATRIX OF ART EXPERIENCES COVERS A LARGE SCOPE AND IS SEQUENCED FROM EARLY TO LATE CHILDHOOD YEARS, IT IS NOT MEANT TO BE USED AS A READY MADE SCOPE AND SEQUENCE WHICH EACH TEACHER CAN PLUG INTO INDIVIDUAL CLASSROOM SITUATIONS. ONE CAN-NOT GO DOWN THE SEQUENCE OF EXPERIENCES AND FIND A CONTINUITY WHICH WILL NECESSARILY CARRY THE STUDENTS LOGICALLY FROM ONE LESSON TO THE NEXT. WE SUGGEST THAT TEACHERS LOOK AT THE RANGE AND TYPE OF EXPERIENCES WITHIN THE AGE LEVELS CONCERNING THEM, AND SELECT IDEAS FROM THE MATRIX. SEVERAL EXPERIENCES COULD BE EX-TRACTED, COMBINED, AND ENLARGED TO CREATE ENTIRE UNITS.

PROGRAMS IN ART WILL VARY FROM AREA TO AREA, SCHOOL TO SCHOOL, HOPEFULLY FROM STUDENT TO STUDENT. THE RANGE OF ART EXPER-IENCES FROM WHICH A TEACHER WILL SELECT ARE LIMITED ONLY BY THE PARAMETERS OF IMAGINATION AND RESOURCEFULNESS. ORDERING THE EXPERIENCES INTO A FLOW OR PATTERN MEANINGFUL TO STUDENTS IS CONTINGENT UPON THE NEEDS OF THE STUDENTS AND THE CAREFUL PLANNING BY THE TEACHER. TEACHERS WILL DIFFER IN EXPERIENCE AND INTERESTS; BUDGETS WILL SUPPORT BETTER ART PROGRAMS IN SOME SCHOOLS THAN IN OTHERS; URBAN AND RURAL CON-SIDERATION WILL EFFECT PROGRAMS. HOWEVER, TEACHERS WHO WILL HAVE THE MOST MEANINGFUL ART PROGRAMS ARE THOSE WHO WHEN USING RELEVANT RESOURCES WILL DESIGN PROGRAMS TO REFLECT STUDENTS' NEEDS, CULTURES, AND VALUES.

THE EARLY
CHILDHOOD
YEARS

THE EARLY CHILDHOOD

THE HUMAN EXPERIENCE: THE SELF

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS / FILMS
ACTIVITY	●THE STUDENTS DO SELF PORTRAITS IN ◆COSTUMES REPRESENTING PEOPLE THEY ★WOULD LIKE TO BE.	●USING LINE AND COLOR, THE STUDENTS ★ILLUSTRATE EMOTIONS, SUCH AS LOVE, HATE, SLEEPINESS, ETC.	●THE STUDENTS DO MONOPRINTS WITH ★FINGER PAINT, USING FIRST ONE COLOR, THEN TWO, THEN THREE COLORS ON THE SAME PLATE, LIFTING A PRINT AFTER EACH COLOR.
MOTIVATION	◆TEACHER-STUDENT INTERACTION IN VERBAL DISCUSSION, SHARING IDEAS, STIMULATING RECALL OF VARIOUS UNIFORMS, COSTUMES, AND THE CHILDREN'S OWN PHYSICAL CHARACTERISTICS. ★SHOW AND TELL ABOUT THE FINISHED PICTURES.	★"DO AS I DO" EXERCISE IN WHICH THE TEACHER SILENTLY AND PHYSICALLY EXPRESSES EMOTIONS. THE STUDENTS DISCUSS WHAT HAPPENS TO THEIR FEATURES AND BODIES AND SELECT AN EMOTION TO PORTRAY. ★THEY LISTEN TO MUSIC, VISUALIZING COLOR AND LINE.	★TEACHER DEMONSTRATION. ★THE MEDIA AND TECHNIQUE THEMSELVES ACT AS MOTIVATION. ★THE STUDENTS SELECT THE BEST PRINT OF EACH INDIVIDUAL FOR DISPLAY.
CONCEPT	◆CHILDREN CAN LEARN ABOUT THEMSELVES BY VISUALIZING THEMSELVES IN VARIOUS ROLES.	★COLORS AND LINE DIRECTION CAN EXPRESS MOOD AND EMOTION.	★COLORS CAN MIX TO CREATE OTHER COLORS. ★PRINTMAKING IS A REPRODUCING TECHNIQUE. ★DIFFERENT TEXTURES CAN RESULT FROM PAINTING WITH FINGERS, PALMS, ELBOWS, KNUCKLES, ETC.
SKILL	●THE ABILITY TO USE A VARIETY OF DRAWING MEDIA IN DEVELOPING SMALL AND LARGE MUSCLE SKILLS. ★THE ENLARGEMENT OF RANGE OF PERCEPTS. ●THE DEVELOPMENT OF WORK HABIT SKILLS.	●THE ABILITY TO USE LINE AND COLOR IN PAINTING TECHNIQUES TO EXPRESS MOOD AND EMOTION.	●THE ABILITY TO MIX COLORS AND CREATE VARIOUS TEXTURES. ★THE ABILITY TO USE BASIC ART VOCABULARY: MONOPRINT, LIFTING PRINT, NAMES AND COMPARISONS OF COLORS AS THEY CHANGE. ★THE ABILITY TO IDENTIFY TEXTURAL QUALITIES.

YEARS KEY

● PRODUCTIVE
★ CRITICAL / APPRECIATIVE
♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	●THE STUDENTS MAKE JEWELRY FOR ★THEMSELVES OR FAMILY, USING WIRE, SALT CLAY, OR A COMBINATION OF BOTH. (HAMMERED ALUMINUM WIRE WORKS WELL AT THIS AGE LEVEL).	●THE STUDENTS MAKE ALUMINUM FOIL ANIMALS WHICH THEY WOULD LIKE TO HAVE AS PETS (THEY COULD BE IMAGINATIVE). ★YARN, TISSUE PAPER, OR FELT COULD BE USED FOR DECORATIVE EFFECTS.	●EACH STUDENT TURNS A BOX INTO A ★PERSONAL ENVIRONMENT WHICH IS LARGE ENOUGH TO CRAWL INTO.
MOTIVATION	★SHOW EXAMPLES OF LINE AND FORM IN JEWELRY. ★TEACHER DEMONSTRATION. ★BOOK: SIMPLE JEWELRY BY R.W. STEVENS.	★BOOK: WHERE THE WILD THINGS ARE. "DO AS I DO" DEMONSTRATION (STUDENTS ★FOLLOW STEP BY STEP TO LEARN ●TECHNIQUE), FOLLOWED BY ACTIVITY IN WHICH EACH STUDENT MAKES HIS OWN SCULPTURE IN THE CLASSROOM.	★USE OF THE BOXES AS AREAS INTO WHICH THE CHILDREN COULD GO AS REWARDS FOR GOOD BEHAVIOR. ★DISCUSSION OF WHAT CHILDREN WOULD LIKE TO SEE AND FEEL INSIDE THE BOXES. ♦SHOW EXAMPLES OF DIFFERENT KINDS OF ENVIRONMENTS MAN HAS CREATED: APARTMENTS, IGLOOS, HOGANS, SPACE CAPSULES.
CONCEPT	♦MAN ADORNS HIS BODY WITH JEWELRY AS AN EXTENSION OF HIS PERSONALITY. ★LINE CAN CREATE MASS BY OVERLAPPING ITSELF.	★SCULPTURE EXISTS IN SPACE (RATHER THAN ON A FLAT SURFACE). ★IMAGINATIVE CREATURES CAN BE CREATED BY COMBINING PARTS OF REAL ANIMALS.	♦MAN CAN CREATE PERSONAL SPACE FOR HIMSELF. ♦MAN HAS HISTORICALLY CREATED ENVIRONMENTS FOR HIMSELF, BASED UPON THE PHYSICAL ENVIRONMENT AND LIVING CONDITIONS.
SKILL	●THE ABILITY TO COMPOSE LINE AND MASS IN JEWELRY TECHNIQUES. ●THE DEVELOPMENT OF MANUAL DEXTERITY IN WORKING WITH MEDIA AND TOOLS.	●THE ABILITY TO CREATE A FREE STANDING SCULPTURE. ●THE ABILITY TO COMPLEMENT FORM WITH EMBELLISHMENT.	●THE ABILITY TO USE ART ELEMENTS AND A VARIETY OF MATERIALS IN CREATING PERSONAL CHAMBERS.

THE EARLY CHILDHOOD

THE HUMAN EXPERIENCE: THE FAMILY / HOME

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS / FILMS
ACTIVITY	●THE STUDENTS DRAW "ME AND MY FAMILY ♦AT HOME" IN MIXED MEDIA: ★PENCIL AND PASTELS.	●THE STUDENTS PAINT PICTURES OF THE PART ♦OF THEIR HOMES THEY LIKE THE BEST, INCLUDING ACTIVITIES WHICH MIGHT TAKE ★PLACE THERE.	●THE STUDENTS MAKE PRINTS WITH OBJECTS FROM THE HOME: SPONGES, WASHERS, ★FORKS, POTATO MASHERS, BOLTS, STRING, SCREWS, ETC.
MOTIVATION	♦THE STUDENTS SHARE EXPERIENCES WITH THE CLASS, TELLING THINGS THEY LIKE TO DO WITH THEIR FAMILIES.	♦STUDENTS DISCUSS THEIR FAVORITE ACTIVITIES AND WHERE THEY TAKE PLACE IN THE HOME. ●THEY WRITE STORIES OF HAPPENINGS IN THEIR HOMES. ★THEY LATER DISPLAY WORKS AND TELL STORIES ABOUT THE PICTURES.	★DISPLAY EXAMPLES IN THE CLASSROOM: TAPA CLOTH, WALLPAPER, FABRIC. ♦THE STUDENTS IDENTIFY PRINTS IN THEIR CLOTHING.
CONCEPT	♦EACH CHILD IS AN IMPORTANT PART OF THE FAMILY UNIT. ★DIFFERENT DRAWING MATERIALS CAN BE COMBINED ON A SINGLE DRAWING TO ADD INTEREST TO A PICTURE.	★STORIES CAN BE TOLD WITH PICTURES OR ♦WITH WORDS (MAN COMMUNICATES THROUGH A VARIETY OF SYMBOLS).	★A PATTERN IS A REPEATED DESIGN, WHICH CAN OCCUR THROUGH LINE DIRECTION AND OVERLAPPING. ★A VARIETY OF MATERIALS CAN BE USED WITH WHICH TO PRINT. ♦MAN USES PATTERN TO ENHANCE HIS ENVIRONMENT.
SKILL	●THE ABILITY TO REPRESENT FAMILY ♦MEMBERS IN A DRAWING. ●THE ABILITY TO COMBINE MEDIA FOR GREATER INTEREST. ★THE ABILITY TO VISUALIZE AND DEVELOP MENTAL PICTURES.	●THE ABILITY TO TRANSLATE VERBAL IDEAS INTO VISUAL SYMBOLS. (TELL, WRITE, AND PAINT.)	●THE ABILITY TO ORGANIZE VISUAL SYMBOLS IN OVERALL PATTERNS.

YEARS KEY

● PRODUCTIVE
★ CRITICAL / APPRECIATIVE
♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	● THE STUDENTS DIP THE CORNERS OF ★ FOLDED PAPER TOWELS INTO VEGETABLE DYE TO CREATE PATTERNS WHEN UNFOLDED.	● THE STUDENTS CREATE RELIEFS ON CARDBOARD BACKGROUNDS FROM BUTTONS, ★ BEADS, BOTTLECAPS, BEANS, AND OTHER SMALL OBJECTS FROM HOME.	●WORKING IN SMALL GROUPS, THE STUDENTS ♦CONSTRUCT PLAY AREAS FOR THEIR HOMES ★FROM SCRAP MATERIALS.
MOTIVATION	★ THE MEDIA AND PROCESS ITSELF CAN ACT AS MOTIVATION. ★ TEACHER DEMONSTRATION. ★ DISCUSSION OF PATTERN AND COLOR ★ RELATIONSHIPS WILL STIMULATE AESTHETIC AWARENESS. ♦ USE OF THE PATTERNS AS PLACE MATS OR WALL COVERINGS.	★ THE TEACHER MAKES A "FEELY BOX" WITH OBJECTS. STUDENTS REACH INTO THE BOX, FEEL AN OBJECT, AND TRY TO TELL WHAT IT IS FROM FEELING IT. OBJECTS COULD THEN BE INCORPORATED INTO SCULPTURES.	♦CLASS DISCUSSION OF WHAT THE CHILDREN ★MIGHT LIKE TO SEE IN THEIR PLAY AREAS. ★A BOX OF SCRAP MATERIALS FROM WHICH TO CHOOSE.
CONCEPT	★ PAPER IS CAPABLE OF ABSORBING MOISTURE. ★ A SYMMETRICAL PATTERN CAN DEVELOP FROM PAPER FOLDING AND DYING. ★ SYMMETRY IS EQUAL BALANCE OF LIKE OBJECTS. ♦ MAN USES PATTERN TO ENHANCE HIS ENVIRONMENT.	★ WE CAN TELL ABOUT OBJECTS JUST FROM FEELING THEM: SOFT OR HARD, LARGE OR SMALL, ROUGH OR SMOOTH TEXTURES.	★PERSPECTIVE IS CREATED THROUGH PLACEMENT OF OBJECTS IN SPACE. ★SCRAP MATERIALS CAN BE USED TO REPRESENT ACTUAL OBJECTS. ★PEOPLE AND OBJECTS (SUCH AS PLAY EQUIPMENT) REQUIRE A CERTAIN AMOUNT AND TYPE OF SPACE.
SKILL	● THE ABILITY TO FOLD PAPER INTO EQUAL SECTIONS TO PRODUCE A PATTERN.	★ THE DEVELOPMENT OF TACTILE PERCEPTIONS. ● THE ABILITY TO COORDINATE UNLIKE PARTS INTO A COMPOSITION. ★ THE ABILITY TO IDENTIFY AND COMPARE TEXTURES.	●THE ABILITY TO ARRANGE OBJECTS IN SPACE.

THE EARLY CHILDHOOD

THE HUMAN EXPERIENCE: THE SOCIETY/COMMUNITY

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS/FILMS
ACTIVITY	●THE STUDENTS DO DRAWINGS OF AREAS ★WITH HISTORICAL REFERENCES, ◆EMPHASIZING PAST MODES OF LIVING.	●THE STUDENTS PAINT PICTURES OF AN AREA ★OF THE SCHOOL ENVIRONMENT IN AN ◆OUTDOOR PAINTING SESSION, EMPHASIZING CHARACTERISTICS THEY LIKE BEST.	●THE STUDENTS DO RUBBINGS OR ★FROTTAGES OF THE ENVIRONMENT: TREES, WALLS, SCREENS, SIDEWALKS, LEAVES, ETC.
MOTIVATION	◆FIELD TRIPS TO OLD MISSIONS, INDIAN ★RUINS, OLD WESTERN TOWNS. ◆CONTRAST OLD AND NEW WAYS OF LIVING.	★THE LOCATION OF THE SESSION ITSELF BECOMES THE MOTIVATION: ◆PLAYGROUND, PARK, ETC. DISPLAY AND COMPARE THE RESULTS, ★DISCUSSING INDIVIDUAL INTERPRETATIONS.	★A TRIP AROUND SCHOOL TO COLLECT TEXTURAL OBJECTS IN THE ENVIRONMENT. DISCUSS TEXTURAL DIFFERENCES: WHAT DO THE STUDENTS SEE, FEEL? ★TEACHER DEMONSTRATION OF TECHNIQUES.
CONCEPT	◆MAN IS CONSTANTLY INVENTING AND DISCOVERING BETTER WAYS OF FULFILLING HIS NEEDS.	★EACH PERSON MAY SEE THE SAME ENVIRONMENT DIFFERENTLY.	★TACTILE TEXTURES CAN BE SIMULATED IN VISUAL TEXTURE THROUGH THE RUBBING TECHNIQUE.
SKILL	●THE ABILITY TO TRANSLATE A COGNITIVE ★LEARNING EXPERIENCE INTO A VISUAL EXPERIENCE.	●THE ABILITY TO EXPRESS ONE'S SELF THROUGH INDIVIDUAL INTERPRETATION.	★THE ABILITY TO IDENTIFY AND CREATE ●TEXTURES THROUGH RUBBING TECHNIQUES.

YEARS KEY

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THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	•THE STUDENTS DO SAND PAINTINGS MADE WITH CORNMEAL MIXED WITH DRY TEMPERA PAINT.	•THE STUDENTS MAKE CLAY ANIMALS TO GO ♦INTO AN IMAGINARY ZOO.	•THE STUDENTS, WORKING IN A GROUP, MAKE ★A CITY OF THE FUTURE AS A SATELLITE WITH SCRAP PAPER, BOXES, TUBES, ETC.
MOTIVATION	♦A TRIP TO THE ZOO. ★TIME-LIFE BOOK SERIES ON ANIMALS. ANIMAL PICTURES AND SLIDES ★STUDENTS PRETEND TO BE ANIMALS IN THE ★CLASSROOM SUGGESTING MOVEMENT AND FORM.	♦SHOW INDIAN SAND PAINTING EXAMPLES, ★RELATING THEM TO THE GENERAL CULTURE OF THE INDIANS. ★DEMONSTRATE TECHNIQUE AND SHOW FILMS AND SLIDES.	♦DISCUSS POSSIBLE LIFE IN A SATELLITE AND RELATE TO FORMS OF SCRAP MATERIAL. ♦A TRIP TO SOLERI'S ARCOSANTI. ★A SCIENCE FICTION STORY.
CONCEPT	★CLAY IS A PLASTIC MATERIAL WHICH CAN BE USED TO CREATE FORMS. ★THE WAY AN ANIMAL MOVES RELATES TO ITS FORM.	★GLUE AND SAND CAN BE USED AS MATERIALS WITH WHICH TO DRAW. ★LINES HAVE LENGTH, DIRECTION AND WIDTH. ♦MAN EXPRESSES HIS BELIEFS AND CULTURE THROUGH HIS ART.	♦FUTURE LIFE MAY NOT NECESSARILY BE THE SAME AS LIFE TODAY. ♦SCIENCE AND TECHNOLOGY INFLUENCES THE WAY MAN STRUCTURES HIS ★ENVIRONMENT.
SKILL	•THE ABILITY TO MANIPULATE CLAY INTO EXPRESSIVE FORMS.	•THE ABILITY TO CREATE A VARIETY OF DESIGNS USING THE ART ELEMENTS.	★THE ABILITY TO SELECT AND ARRANGE FORMS IN SPACE. •THE ABILITY TO WORK TOGETHER IN PLANNING AND CREATING A TOTAL CLASS PROJECT.

THE MIDDLE CHILDHOOD YEARS

THE MIDDLE CHILDHOOD

THE HUMAN EXPERIENCE: THE SELF

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS / FILMS
ACTIVITY	•TAKING THEIR SHOES OFF AND PLACING ON ★THE TABLE, THE STUDENTS DO FULL SIZE CONTOUR LINE DRAWINGS OF THEIR SHOES, WHICH THEY CUT OUT AND GLUE ON BUTCHER PAPER TO MAKE A MURAL.	•THE STUDENTS STAND OUTDOORS ON BUTCHER PAPER, CASTING SHADOWS ON THE PAPER WHILE OTHER STUDENTS DRAW ★AROUND THE SHADOWS. SEVERAL SHADOWS MAY BE OVERLAPPED. THEN THEY PAINT INTERIOR AREAS IN COLOR AND DESIGN WHICH EXPRESS THEIR OWN FEELINGS.	•THE STUDENTS MAKE LINOLEUM BLOCK ★PRINTS WHICH COULD BE USED AS SIGNS, ♦SYMBOLS OR TRADEMARKS BY WHICH OTHERS COULD IDENTIFY THEM AND OBJECTS BELONGING TO THEM.
MOTIVATION	★ANALYZE THE PERSONALITIES OF VARIOUS SHOES-WHERE THEY HAVE BEEN, WHAT THEY LIKE. ★DEMONSTRATE CONTOUR DRAWING, PRETENDING THE PENCIL IS A SNAIL LEAVING A TRAIL ALONG THE SHOE'S CONTOUR. ★SHOW THE MOVIE: CONTOUR DRAWING OR EXAMPLES.	★DISCUSSION: WHAT GESTURE WOULD EXPRESS YOUR MOOD? WHAT COLORS AND PATTERNS? MIGHT YOU USE FANTASY IMAGES OR SCIENTIFIC PARTS?	♦DISCUSS SYMBOLS OF OUR TIME (USED IN INDUSTRY, ETC.). ★SHOW FILM STRIP: FLIGHT OF THE ARROW. SHOW AND COMPARE TYPES OF ★PRINTMAKING -- RELIEF, INTAGLIO, AND SILK SCREEN.
CONCEPT	★CONTOUR LINE CAN EXPRESS FORM (THREE DIMENSIONALITY). ★BY GIVING ATTENTION TO DETAIL, ONE CAN ENHANCE THE EXPRESSIVE QUALITY OF OBJECTS. ♦OUR CLOTHES OFTEN EXPRESS OUR PERSONALITIES.	★DESIGN, COLOR, AND MOVEMENT CAN CREATE MOOD OR EMOTIONAL IMPACT. ★OVERLAPPING FORMS CAN CREATE INTERESTING DESIGNS AND SPACE RELATIONSHIPS.	★INTAGLIO PRINTS ARE MADE BY CUTTING AWAY AREAS. ♦MANY FIELDS OF COMMERCIAL DESIGN USE SYMBOLS IN ADVERTISEMENT FOR GRAPHIC IDENTIFICATION.
SKILL	•THE ABILITY TO USE CONTOUR LINE AS AN EXPRESSIVE TECHNIQUE. •THE ABILITY TO EXPRESS A 3-D FORM IN A 2-D DRAWING.	•THE ABILITY TO GRAPHICALLY EXPRESS PERSONAL FEELINGS USING LINE, COLOR, ★PATTERN, AND VISUAL TEXTURE.	•THE ABILITY TO USE NEGATIVE AND POSITIVE SHAPES IN A BALANCED COMPOSITION. •THE ABILITY TO USE TOOLS PROPERLY IN CUTTING TECHNIQUES. ★THE ABILITY TO INTERPRET THE SELF WITH VISUAL SYMBOLS.

YEARS KEY

● PRODUCTIVE
★ CRITICAL / APPRECIATIVE
♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	● THE STUDENTS MAKE MOBILES WITH THEMES, ♦ CHOOSING THEMES RELATED TO HOBBIES, SUCH AS PETS, TOYS, COLLECTIONS.	● THE STUDENTS PRESS FOIL ON THEIR FACES TO MAKE MOLDS, THEN SUPPORT THE MOLDS WITH SAND AND FILL THEM WITH PLASTER OF PARIS. ● THEY THEN FINISH BY APPLYING PAINT, ★ NATURAL MATERIALS, ETC.	●THE STUDENTS EACH MAKE A "SELF-BOX" ♦FILLED WITH SPACES CONTAINING OBJECTS ★RELATING TO THEMSELVES.
MOTIVATION	★ SIMPLE DEMONSTRATION OF MOBILE CONSTRUCTION AND BALANCE. ★ FILM ON ALEXANDER CALDER. ★ SHOW AND DISCUSS COLLECTIONS AND ♦ OBJECTS PERTAINING TO POSSIBLE THEMES.	♦ SHOW FILM STRIPS, SLIDES, OR PHOTOGRAPHS AND DISCUSS MAN'S HISTORICAL AND CULTURAL USAGE OF MASKS. ★ MOVIE: THE LOON'S NECKLACE.	★SHOW AND TELL WITH EXAMPLES OF OBJECTS WHICH COULD GO INTO THE BOX. ★DISCUSSION OF ART ELEMENTS - COLORS, TEXTURES, SHAPES, WHICH COULD ENHANCE THE COMPOSITION.
CONCEPT	★ MOBILES ARE SUSPENDED, MOVING SCULPTURES, WHICH ARE SEEN FROM ALL SIDES. ★ TOTAL FORM EMERGES FROM A MOVING RELATIONSHIP OF THE PARTS IN SPACE.	♦ MAN HAS USED MASKS FOR CENTURIES FOR MANY DIFFERENT PURPOSES. ★ EXAGGERATION, SIMPLIFICATION, SURFACE EMBELLISHMENT ALL CONTRIBUTE TO THE SIGNIFICANCE OF MASKS.	★THE SELF CAN VISUALLY BE SYMBOLIZED THROUGH THE USE OF OBJECTS. ♦THINGS WE COLLECT AND SURROUND OURSELVES WITH REFLECT US.
SKILL	● THE ABILITY TO USE AND/OR CREATE ♦ SYMBOLS RELATING TO A SPECIFIC THEME. ● THE ABILITY TO BALANCE THE COMPONENT MOVING PARTS, PHYSICALLY AND VISUALLY.	● THE ABILITY TO USE PLASTER, TO CONVERT NEGATIVE AREA INTO POSITIVE FORM, AND TO USE TEXTURE TO COMPLEMENT FORM. ★ THE ABILITY TO PORTRAY "PERSONALITY" IN MASKS.	●THE ABILITY TO AESTHETICALLY ARRANGE SPACES AND SELECT OBJECTS TO OCCUPY THE SPACES IN A THREE-DIMENSIONAL COMPOSITION. ★THE ABILITY TO SYMBOLIZE THE SELF THROUGH SELECTION OF OBJECTS.

THE MIDDLE CHILDHOOD

THE HUMAN EXPERIENCE: THE FAMILY / HOME

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS / FILMS
ACTIVITY	•THE STUDENTS REDESIGN THEIR BEDROOMS.	•THE STUDENTS PAINT PICTURES OF THEIR HOMES FROM THE POINT OF VIEW OF A BIRD ★IN FLIGHT OR A WORM ON THE GROUND.	•THE STUDENTS DESIGN NAME AND HOUSE ◆NUMBER PLATES FOR THEIR HOMES USING ★AN ORIGINAL LETTERING STYLE.
MOTIVATION	•EACH STUDENT ANALYZES HIS BEDROOM, ★MAKING A LIST OF LIKES AND DISLIKES TO USE IN REDESIGNING. ★THE CLASS MEMBERS DISCUSS AND LIST IMAGES, COLORS, TEXTURES, FORMS TO REFLECT THEMSELVES.	★CLASS MEMBERS IMAGINE THEMSELVES AS A BIRD OR A WORM AND WRITE STORIES •DESCRIBING WHAT THEY SEE.	◆SHOW EXAMPLES OF LETTERING STYLES FROM CONTEMPORARY AND HISTORICAL ★SOURCES, POINTING OUT HOW STYLES HAVE CHANGED AS SOCIETY HAS CHANGED. ★THE STUDENTS EXAMINE QUALITIES OF THEIR HOMES WHICH MIGHT RELATE TO THE DESIGN OF THE LETTERING.
CONCEPT	★COLORS, TEXTURES, FORMS, AND LINES CAN BE COMPOSED TO CREATE A UNIFIED ENVIRONMENT. ◆MAN CHANGES HIS PERSONAL ENVIRONMENT ★THROUGH SELF EXPRESSION.	★THE VIEWER'S POSITION DETERMINES THE PLACEMENT OF OBJECTS IN SPACE.	★LETTERING STYLES COMMUNICATE VISUALLY AS WELL AS VERBALLY.
SKILL	•THE ABILITY TO SELECT AND ARRANGE ★UNITS TO EXPRESS A TOTAL EFFECT.	•THE ABILITY TO USE SIZE AND PLACEMENT OF OBJECTS TO SHOW PERSPECTIVE.	•THE ABILITY TO EXPRESS A STYLE THROUGH THE USE OF CREATIVE LETTERING.

YEARS

KEY

- ● PRODUCTIVE
- ★ CRITICAL / APPRECIATIVE
- ♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	●THE STUDENTS MAKE UTILITARIAN CLAY ♦OBJECTS TO BE USED IN THE HOME.	●THE STUDENTS CREATE SCULPTURES FROM ★SCRAP MATERIAL, USING OBJECTS, PEOPLE, OR ANIMALS IN THE HOME AS INSPIRATION.	●EACH STUDENT MAKES AN ECOLOGICAL MACHINE FOR THE FUTURE WHICH WILL ELIMINATE HOUSE CLEANING.
MOTIVATION	♦DISCUSS MAN'S USE OF FUNCTIONAL AND ★DECORATIVE QUALITIES IN MAKING UTILITARIAN OBJECTS. ♦A TRIP TO A MUSEUM TO SEE HISTORICAL AND CONTEMPORARY EXAMPLES.	★SHOW AND TELL WITH MATERIALS BROUGHT FROM HOME, DISCUSSING WHAT MATERIALS COULD BECOME. ♦CONTRAST MATERIALS USED IN HISTORY FOR SCULPTURE WITH THOSE USED TODAY.	★THE STUDENTS DISCUSS ENVIRONMENTAL ♦FACTORS THEY WOULD LIKE TO CHANGE. ♦A TRIP TO A FACTORY TO SEE MACHINES IN ACTION.
CONCEPT	★CLAY IS A NATURAL SUBSTANCE FROM THE EARTH, WHICH MAN HAS USED FOR ♦CENTURIES TO PRODUCE UTILITARIAN OBJECTS.	★MATERIALS CAN TRANSCEND THEIR NATURAL STATES TO BECOME ARTISTIC EXPRESSIONS.	★SCIENTIFIC TECHNOLOGY RELATES TO ♦ENVIRONMENTAL PLANNING.
SKILL	●THE ABILITY TO FORM CLAY BY VARIOUS METHODS. ●THE ABILITY TO ENHANCE SURFACE WITH TEXTURE OR COLOR.	★THE ABILITY TO VISUALIZE MATERIALS AS SOMETHING OTHER THAN WHAT THEY ARE, (SEEING A LIGHT BULB AS AN ANIMAL HEAD, FOR INSTANCE). THE ABILITY TO COMPOSE INDIVIDUAL UNITS INTO A UNIFIED STRUCTURE.	★THE ABILITY TO PERCEIVE AND ANALYZE VISUAL ENVIRONMENT. ★THE ABILITY TO PERCEIVE THE HOME ENVIRONMENT INTERRELATED WITH TECHNOLOGICAL POTENTIAL.

THE MIDDLE CHILDHOOD

THE HUMAN EXPERIENCE: THE SOCIETY/COMMUNITY

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS/FILMS
ACTIVITY	• THE STUDENTS DO DRAWINGS EMPHASIZING • THE EXPRESSIVE QUALITY OF LINE AS IT EXISTS IN THE COMMUNITY (TELEPHONE POLES, RIPPLES ON WATER, WOOD GRAIN, ETC.).	• WORKING IN GROUPS, THE STUDENTS DO A MURAL OF CONTEMPORARY LIFE TO BE • INTERPRETED IN THE YEAR 3000, POSSIBLY COMBINING COLLAGE IMAGES WITH PAINTED IMAGES.	• THE STUDENTS DO POSTERS PUBLICIZING AN • EVENT OR PLACE IN THE COMMUNITY, SUCH AS "MAIL EARLY" POSTERS FOR THE CHRISTMAS RUSH.
MOTIVATION	• TRIPS TO COMMUNITY AREAS, WHERE THE STUDENTS DO THUMB NAIL SKETCHES. • SHOW AND TELL WITH THE SKETCHES. TEACHER - DEMONSTRATION OF LINE • DIRECTION AND/ QUALITY EXPRESSING MOOD.	• DISCUSS CONTEMPORARY REPRESENTATIONS OF EVERYDAY LIFE. • SHOW EXAMPLES OF HOW POP ARTISTS HAVE POPULARIZED EVERYDAY OBJECTS. • SHOW EXAMPLES FROM ANCIENT CULTURES • WHICH GIVE CLUES TO PAST LIFE STYLES - POTTERY, JEWELRY, BASKETS.	• A TRIP TO VIEW BILLBOARDS OR POSTERS NEAR SCHOOL, WITH A COMPARISON OF THEMES AND VISUAL DEVICES. • DISPLAY FINISHED POSTERS IN THE • COMMUNITY.
CONCEPT	• LINE QUALITY CAN EXPRESS A VARIETY OF FEELINGS.	• MAN'S EXPRESSIONS AND USE OF MATERIALS REFLECT LIFE STYLES AND VALUES OF HIS COMMUNITY.	• SOCIETY FUNCTIONS WITH INTERDEPENDENCY AND SUPPORTIVENESS BETWEEN PEOPLE: THE ARTIST FUNCTIONS IN THE COMMUNITY TO COMMUNICATE IDEAS. • POSTERS COMMUNICATE IDEAS THROUGH VISUAL THEMES.
SKILL	• THE ABILITY TO USE LINES EXPRESSIVELY, SUCH AS "QUIET LINES" FOR A CALM LAKE. • THE ABILITY TO INTERPRET ENVIRONMENT IN LINE DRAWINGS.	• THE ABILITY TO INTERPRET VALUES IN LIFE • THROUGH ART EXPRESSIONS.	• THE ABILITY TO ORGANIZE VISUAL SYMBOLS TO COMMUNICATE IDEAS.

YEARS KEY

● PRODUCTIVE
★ CRITICAL / APPRECIATIVE
♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	●THE STUDENTS INVENT PAPER MACHE ANIMALS OR PUPPETS, POSSIBLY COMBINING FORMS FROM VARIOUS ANIMALS.	●THE STUDENTS MAKE WIRE SCULPTURES OF ♦PEOPLE IN ACTION, SUCH AS A SPORTS FIGURE, A POLICEMAN DIRECTING TRAFFIC, A FIRE FIGHTER, A CHEERLEADER.	●WORKING IN SMALL GROUPS THE STUDENTS ♦INVENT MACHINES WHICH WILL IMPROVE THE ENVIRONMENT.
MOTIVATION	♦A TRIP TO THE ZOO. ★EXAMPLES OF ANIMALS FROM SCIENCE FILMS OR MAGAZINES SUCH AS NATIONAL GEOGRAPHIC MAGAZINE OR AUDUBON MAGAZINE. ★A DISCUSSION OF ANIMAL QUALITIES. ♦DONATION OF ANIMALS OR PUPPETS TO LOCAL HOSPITAL, LIBRARY, SCHOOL.	●THE STUDENTS DO GESTURE OR SCRIBBLE ♦DRAWINGS OF MODELS IN THE CLASS, PRETENDING TO BE FIRE FIGHTERS, CHEERLEADERS, ETC. THEY DISCUSS GESTURES AND MOVEMENTS RELATED TO SPECIFIC ACTIVITIES. ★SHOW SPORTS FILM AND ANALYZE MOVEMENT.	★A SCIENCE FICTION STORY. ♦SHOW EXAMPLES OF HISTORICAL INVENTIONS LIKE LEONARDO'S FLYING MACHINE. ★MOVIE: WHY MAN CREATES.
CONCEPT	★FANTASY EXPRESSIONS CAN BE MADE BY COMBINING PARTS OF DIFFERENT NATURAL FORMS.	★MOTION IN SPACE CAN BE EXPRESSED THROUGH GESTURE.	★ARTISTIC CREATIVITY AND SCIENTIFIC ♦CREATIVITY ARE RELATED. ★FORM FOLLOWS FUNCTION.
SKILL	●THE ABILITY TO USE PAPER MACHE AS A SCULPTURAL MEDIUM. ●THE ABILITY TO CONSTRUCT AND BUILD ON AN ARMATURE A FORM WITH AESTHETIC SPATIAL RELATIONSHIPS. ★THE ABILITY TO CREATE NEW FORMS FROM FAMILIAR OLD FORMS.	●THE ABILITY TO TRANSLATE VISUAL IMAGES INTO A THREE DIMENSIONAL EXPRESSION.	●THE ABILITY TO CONSTRUCT A THREE DIMENSIONAL FORM WITH AESTHETIC AND FUNCTIONAL QUALITIES. ●THE ABILITY TO WORK TOGETHER, WITH EACH CHILD CONTRIBUTING TOWARD THE FINAL EXPRESSION.

THE LATE
CHILDHOOD
YEARS

THE LATE CHILDHOOD

THE HUMAN EXPERIENCE: THE SELF

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS / FILMS
ACTIVITY	•THE STUDENTS DRAW FULL LENGTH SELF PORTRAITS IN A VARIETY OF DRAWING *MEDIA, EXPRESSING A PARTICULAR EMOTION.	•THE STUDENTS PAINT THEMSELVES TWENTY YEARS OLDER THAN THEIR ACTUAL AGES, *USING MEANINGFUL DISTORTION FOR EMOTIONAL IMPACT.	•GRAPHICS: THE STUDENTS DO SILK SCREENED SELF PORTRAITS, EMPHASIZING THE SHAPE OF THE FEATURES EXPRESSED IN EXTREMES OF LIGHT AND DARK. •FILM: THE STUDENTS DEVELOP SERIES OF *PHOTOGRAPHS FROM ONE NEGATIVE, MANIPULATING FOCUS, EXPOSURE, AND CONTRAST TO CREATE AESTHETIC IMPACT.
MOTIVATION	♦SHOW EXAMPLES OF DIFFERENT STYLES USED HISTORICALLY TO DEPICT PEOPLE – DEGAS, PICASSO, WYETH. *DISCUSS EMOTIONAL EFFECT OF STYLE.	*COMPARE EARLY AND LATE PHOTOGRAPHS OF FAMOUS HISTORICAL OR CONTEMPORARY FIGURES. *SHOW REMBRANDT SELF PORTRAIT SERIES ♦AND COMPARE THE PAINTINGS.	*GRAPHICS: THE STUDENTS BRING IN PHOTOGRAPHS OF THEMSELVES AND SELECT LIGHT, MEDIUM, AND DARK AREAS WHICH COULD BE TRANSLATED INTO SHAPE. ♦SHOW EXAMPLES IN CONTEMPORARY ADVERTISING USING THE TECHNIQUE. *FILM: DEMONSTRATE HOW DIFFERENT PHOTOGRAPHIC TECHNIQUES REVEAL FEELINGS.
CONCEPT	*THERE ARE A VARIETY OF WAYS OF SEEING AND PORTRAYING PEOPLE.	*MAN IS ABLE TO DESCRIBE HIS PHYSICAL AND EMOTIONAL STATE THROUGH HIS ♦GRAPHIC EXPRESSION. *VARIOUS GRAPHIC REPRESENTATIONS CAN HAVE EMOTIONAL IMPACT.	*GRAPHICS: THREE DIMENSIONAL OBJECTS CAN BE TRANSLATED INTO FLATNESS THROUGH THE USE OF LIGHT AND DARK VALUES. *FILM: PHOTOGRAPHY INTERPRETS AS WELL AS RECORDS. PHOTOGRAPHERS CAN MANIPULATE IMAGES TO SUGGEST AESTHETIC CONTENT.
SKILL	•THE ABILITY TO REPRESENT THE BODY IN PROPORTION, USING GESTURE AND EXPRESSION FOR EMOTION.	•THE ABILITY TO EXPRESS EMOTION THROUGH MEANINGFUL DISTORTION, USING THE ART ELEMENTS AND PRINCIPLES.	*GRAPHICS: THE ABILITY TO DIFFERENTIATE BETWEEN POSITIVE AND NEGATIVE SHAPE AS DETERMINED BY LIGHT AND DARK VALUES. *FILM: THE ABILITY TO INTERPRET ONE SUBJECT IN A VARIETY OF WAYS THROUGH •DIFFERENT DARK ROOM TECHNIQUES.

YEARS KEY

● PRODUCTIVE
★ CRITICAL / APPRECIATIVE
♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	●THE STUDENTS DESIGN AND MAKE JEWELRY ★FOR THEMSELVES, USING AT LEAST ONE FOUND OBJECT WITH CONSIDERATION OF ITS PERSONAL RELATIONSHIP TO THE BODY.	●THE STUDENTS DO CARICATURES OF ★THEMSELVES, USING WOODEN BLOCKS, BOXES, OR OTHER BLOCK FORMS, ADDING PAINT, DRAWINGS, FABRIC, ETC., TO COMPLEMENT BASIC FORMS.	●THE STUDENTS DO A STITCHERY AND/OR APPLIQUE DESIGN ON ONE OF THEIR SHIRTS, USING CLOTH, BEADS, YARN, SEQUINS, ETC.
MOTIVATION	♦THE STUDENTS EXAMINE HISTORICAL ★EXAMPLES OF JEWELRY AND COMPARE SIMILARITIES TO CONTEMPORARY JEWELRY. ★THEY DISCUSS THE SIGNIFICANCE OF FOUND OBJECTS AND CONSIDER VARIOUS EXAMPLES. ★SHOW EXAMPLES OF JEWELRY DESIGNED TO FIT CONTOURS OF THE BODY.	♦SHOW EXAMPLES OF MARISOL PEOPLE ★BOXES, ANCIENT SCULPTURES HAVING BOX-LIKE FORMS, TOTEM POLES, PRE-COLUMBIAN STONE CARVINGS, ETC.	★DISCUSS DESIGN AND MOTIFS APPROPRIATE FOR PERSONAL EXPRESSION IN APPAREL, ♦AND SHOW HISTORICAL AND CONTEMPORARY EXAMPLES.
CONCEPT	♦MAN HAS ADORNED HIMSELF CULTURALLY/HISTORICALLY AS AN ART EXPRESSION AND AS AN EXTENSION OF HIS UNIQUENESS.	★HUMOR IS A SIGNIFICANT ELEMENT IN ART AND CAN BE EXPRESSED THROUGH SIMPLIFICATION OR ABSTRACTION. ★OBJECTS CAN BE BROKEN DOWN INTO BASIC FORMS.	★PERSONAL WEARING APPAREL IS PART OF ONE'S IMMEDIATE AESTHETIC ENVIRONMENT ♦AND REFLECTS THE SELF.
SKILL	●THE ABILITY TO PHYSICALLY RELATE FOUND OBJECTS AND NATURAL MATERIALS ★WITH BODY CONTOURS.	●THE ABILITY TO EXPRESS A NATURAL FORM WITHIN THE LIMITATIONS OF A BOX-LIKE FORM.	●ABILITY TO MANIPULATE FABRICS AND FIBERS WITH A HIGH DEGREE OF CRAFTSMANSHIP.

THE LATE CHILDHOOD

THE HUMAN EXPERIENCE: THE FAMILY / HOME

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS / FILMS
ACTIVITY	•THE STUDENTS MAKE SIMPLE LINE ♦DRAWINGS OF THEIR HOMES AS BACKGROUND AND SUPERIMPOSE ENLARGED, DETAILED IMAGES REPRESENTING FAMILY INTERESTS.	★THE STUDENTS SELECT OBJECTS FROM HOME ♦AND ARRANGE THEM INTO COMPOSITIONS •WITH UNIFYING THEMES -- KITCHEN UTENSILS, SHOP TOOLS, DOLL COLLECTIONS, ETC.	•GRAPHICS: THE STUDENTS CREATE ★WALLPAPER DESIGNS FOR THEIR BEDROOMS, USING REPEATED SHAPES. •FILM: THE STUDENTS TAKE FAMILY ★PORTRAITS EMPHASIZING UNCONVENTIONAL PLACEMENT WITHIN THE PICTURES.
MOTIVATION	♦SHARE FAMILY HOBBIES AND INTERESTS ★AND DISCUSS SYMBOLS WHICH COULD EVOLVE FROM SUCH HOBBIES, SUCH AS BOATING, GARDENING, PETS, ETC.	♦SHOW HISTORICAL EXAMPLES OF STILL LIFE: ★ DUTCH BREAKFAST PIECES CUBISTIC STILL LIFES CEZANNE'S STILL LIFES	★GRAPHICS: THE STUDENTS ANALYZE BEDROOM SIZE, SHAPE, COLOR SCHEMES, OVERALL MOOD. ★FILM: SHOW RECORD ALBUM COVERS WITH ♦PORTRAITS OF MUSICAL GROUPS AND COMPARE THE VARIOUS EXAMPLES.
CONCEPT	★SPATIAL RELATIONSHIPS CAN BE INDICATED BY GREATER DETAIL IN NEAR OBJECTS.	★UNIFYING THEMES OR ELEMENTS WITHIN THE PAINTING STRENGTHEN AESTHETIC IMPACT.	♦GRAPHICS: INTERIOR DESIGNERS USE WALL COVERINGS TO CREATE MOOD AND ★ENHANCE OVERALL DESIGN OF ENVIRONMENT. ★FILM: PLACEMENT WITHIN THE PICTURE FRAME HELPS DETERMINE AESTHETIC AND EMOTIONAL QUALITIES OF THE PHOTOGRAPH.
SKILL	•THE ABILITY TO SHOW SPATIAL RELATIONSHIPS THROUGH SIZE AND AMOUNT OF DETAIL.	★THE ABILITY TO SELECT, INTERPRET, AND •ARRANGE OBJECTS IN A COMPOSITION.	•GRAPHICS: THE ABILITY TO USE REPEATED SHAPES TO CREATE AN OVERALL DESIGN. •FILM: THE ABILITY TO COMPOSE SHAPES OR CONTENT IN SPACE WITHIN THE BOUNDARIES OF A PHOTOGRAPH.

YEARS KEY

● PRODUCTIVE
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THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	●THE STUDENTS DO THREE DIMENSIONAL ★WEAVINGS OR MACHRAME WALL HANGINGS, THE TOTAL FORM BEING AN ENLARGEMENT OF A SMALLER NATURAL OBJECT USED IN THE WALL HANGINGS, SUCH AS TWIGS, SHELLS, SEED PODS.	●THE STUDENTS CREATE SOFT SCULPTURES ♦FROM SCRAP FABRIC, BASING THEMES ON ★OBJECTS FROM HOME WHICH ARE USUALLY THOUGHT OF AS BEING HARD, LIKE AN EGGBEATER, MEAT GRINDER, OR HAMMER.	●THE STUDENTS DESIGN IN CLAY OBJECTS TO ★BE USED IN THE HOME, USING ELEMENTS OF ♦DESIGN IN CONSIDERING THE FUNCTION OF THE OBJECT.
MOTIVATION	★THE STUDENTS BRING IN NATURAL OBJECTS AND ANALYZE THEM AS FORMS WHICH COULD INSPIRE THE FORMS OF THE WALL HANGING COMPOSITIONS.	♦SHOW EXAMPLES OF CLAES OLDENBURG'S ★SOFT SCULPTURES. DISCUSS THE ELEMENT OF SURPRISE IN ★MAKING SOFT SCULPTURES OF HARD OBJECTS.	★THE STUDENTS MAKE CRITICAL ANALYSES OF WELL DESIGNED OBJECTS FROM HOME AS A BASES FOR DESIGNING THE CLAY OBJECTS.
CONCEPT	★NATURAL FORMS MAY SUGGEST IDEAS FOR MAN MADE FORMS.	★A RELATIONSHIP EXISTS BETWEEN OBJECTS AND THE MATERIALS FROM WHICH THEY ARE MADE. ★BY CHANGING THE MATERIALS, MAN MAY CHANGE THE AESTHETIC CONTENT.	★GOOD DESIGN OF UTILITARIAN OBJECTS CONSIDERS AESTHETIC QUALITIES AS WELL AS FUNCTION.
SKILL	★THE ABILITY TO PERCEIVE FORMS IN ●NATURE AND TO INTERPRET THEM IN A DIFFERENT MATERIAL.	●THE ABILITY TO CREATE THREE DIMENSIONAL OBJECTS FROM FLAT SHAPES.	●THE ABILITY TO CREATE A THREE DIMENSIONAL OBJECT USING A PLASTIC MATERIAL.

THE LATE CHILDHOOD

THE HUMAN EXPERIENCE: THE SOCIETY/COMMUNITY

TWO DIMENTIONAL ART EXPERIENCES

	DRAWING	PAINTING	GRAPHICS/FILMS
ACTIVITY	• THE STUDENTS MAKE DRAWINGS OF SOCIAL ♦ THEMES CONCERNING ENVIRONMENTAL ★ PROBLEMS OF THEIR COMMUNITY.	• THE STUDENTS PAINT PICTURES OF AREAS IN ★ THE COMMUNITY, USING TECHNIQUES WHICH SYMBOLIZE VALUES OF SOCIETY.	•GRAPHICS: THE STUDENTS REDESIGN ♦PACKAGES OR CONTAINERS OF COMMON PRODUCTS. •FILM; THE STUDENTS EACH MAKE A SERIES OF STILL PHOTOGRAPHS OF AN OBJECT, EXPRESSING MOTION.
MOTIVATION	♦ THE STUDENTS INTERVIEW COMMUNITY MEMBERS TO DETERMINE SIGNIFICANT PROBLEMS, WHICH THEY SHARE WITH THE CLASS. ♦ SHOW EXAMPLES OF SOCIAL ★ THEMES: POLITICAL CARTOONS, DAUMIER'S SOCIAL COMMENTARY, DIEGO RIVERA MURALS.	• SHOW EXAMPLES OF STYLES: EXPRESS ♦ IONISTIC, IMPRESSIONISTIC, SURREALISTIC. ★ A FIELD TRIP TO IDENTIFY AREAS AND FEELINGS OF THE PEOPLE: IS THE CONVENIENCE OF HAVING A LOCAL STORE ON EVERY CORNER MORE IMPORTANT THAN THE AESTHETICS OF HAVING BEAUTIFUL TREE-LINED STREETS?	★GRAPHICS: THE STUDENTS BRING IN WELL AND POORLY DESIGNED CONTAINERS, DISCUSSING FUNCTION AND AESTHETICS. ★FILM: CUT OLD MOTION PICTURES APART TO ILLUSTRATE HOW MOTION OCCURS FROM A SERIES OF STILLS. SHOW PHOTOGRAPHY ♦EXAMPLES DEPICTING MOTION BEFORE THE INVENTION OF PHOTOGRAPHY.
CONCEPT	♦ ARTISTS OFTEN SENSE AND DRAMATIZE IMPORTANT IDEAS OF SOCIETY.	♦ MAN'S ENVIRONMENT REFLECTS HIS VALUES ★ ARTISTS STYLIZE FOR EMOTIONAL IMPACT.	★GRAPHICS: THE DESIGN OF A PACKAGE REFLECTS THE PRODUCT AS WELL AS ♦INFLUENCING THE CONSUMER. ★FILM: STILL IMAGES ARE CAPABLE OF SUGGESTING MOTION.
SKILL	• THE ABILITY TO INTERPRET A COMPLEX COGNITIVE THEME IN A VISUAL EXPRESSION.	★ THE ABILITY TO IDENTIFY VALUES AND • PORTRAY THEM GRAPHICALLY.	★GRAPHICS: THE ABILITY TO IDENTIFY A •PROBLEM WITH AN EXISTING PACKAGE AND IMPROVE UPON THE DESIGN. •FILM: THE ABILITY TO EXPRESS MOVEMENT IN A SERIES OF STILL PHOTOGRAPHS.

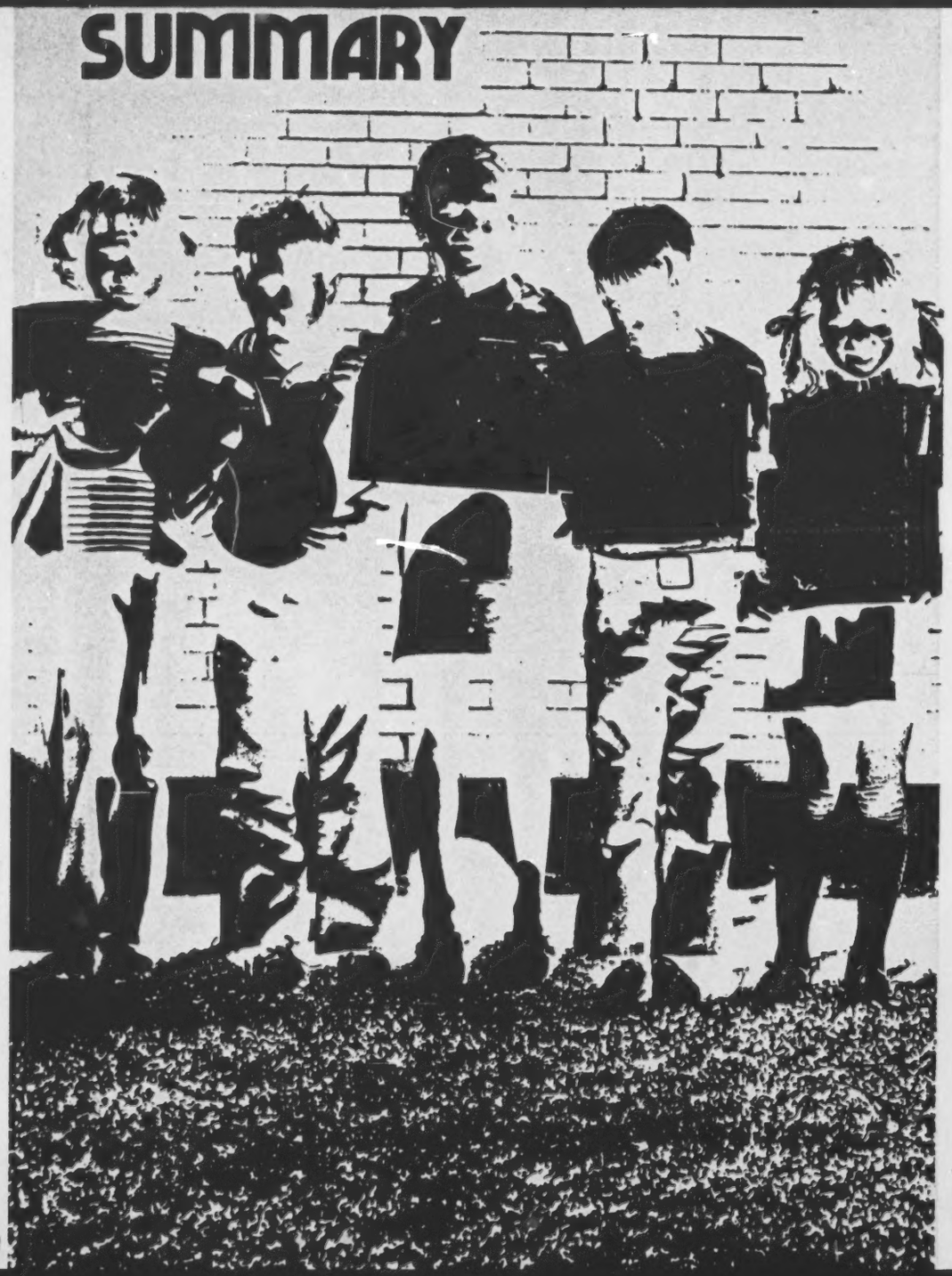
YEARS KEY

● PRODUCTIVE
★ CRITICAL / APPRECIATIVE
♦ CULTURAL / HISTORICAL

THREE DIMENTIONAL ART EXPERIENCES

	CRAFTS	SCULPTURE	ENVIRONMENTAL PLANNING
ACTIVITY	●ART STUDENTS WORKING WITH STUDENTS IN ♦THE HUMANITIES DESIGN A STAGE SET AND ★MAKE COSTUMES FOR AN ORIGINAL SCHOOL PLAY. (A GOOD OPPORTUNITY FOR A TEAM TEACHING EXPERIENCE.)	●THE STUDENTS DESIGN MINIATURE LOST ★WAX SCULPTURES OF NATURAL OBJECTS.	●THE STUDENTS DESIGN A FOUNTAIN COURT WITH APPROPRIATE SCULPTURAL ♦COMPONENTS, TAKING INTO CONSIDERATION LANDSCAPE, MATERIALS, APPROXIMATE ★COST, AND MECHANICAL PROBLEMS, SUCH AS LIGHTING AND WATER.
MOTIVATION	★THE STUDENTS STUDY THE PLAY, DISCUSSING METHODS OF CREATING ♦APPROPRIATE ENVIRONMENTS TO COMPLEMENT THE DRAMA. THEY ANALYZE CHARACTERS TO DETERMINE THE QUALITIES OF EACH COSTUME.	★THE STUDENTS COLLECT NATURAL OBJECTS AND ANALYZE DESIGN QUALITIES OF THEIR PARTS (CROSS SECTIONS, ETC.) IN TERMS OF ART ELEMENTS AND PRINCIPLES.	♦A SLIDE PRESENTATION OF FOUNTAINS OF ★THE WORLD, FOLLOWED BY EXPLORATION IN ♦THE COMMUNITY TO LOCATE SITES. SHOW EXAMPLES OF PAOLO SOLERI'S WORK.
CONCEPT	♦HUMANITIES ARE A CORRELATION OF MANY ARTS, THROUGH WHICH MAN EXPRESSES HIMSELF AND HIS CULTURE.	★MAN USES NATURE AS A SOURCE OF DESIGN. ♦	♦AESTHETIC CONTRIBUTIONS BY ARTISTS IMPROVE THE ENVIRONMENT FOR EVERY ★ONE. MAN-MADE ENVIRONMENTAL STRUCTURES ★SHOULD BE DESIGNED TO COMPLEMENT THEIR NATURAL SURROUNDINGS.
SKILL	★THE ABILITY TO INTEGRATE LITERARY AND ●VISUAL CONCEPTS.	★THE ABILITY TO VISUALLY EDIT ACCORDING TO THE ELEMENTS AND PRINCIPLES OF DESIGN.	★THE ABILITY TO ANALYZE ENVIRONMENT AND ASSESS NEEDS FOR CHANGE. ★THE ABILITY TO SELECT AND ARRANGE FORM IN CREATING ENVIRONMENTAL ●SCULPTURE.

SUMMARY



ART REAFFIRMS THE HUMAN EXPERIENCE AND THROUGH IT A MORE COMPREHENSIVE UNDERSTANDING OF LIFE. WE, AS ART TEACHERS, ACT AS GUIDES THROUGH THE HUMAN EXPERIENCE IN ENVIRONMENTS WHICH ARE CONSTANTLY CHANGING. WE MUST NOT UNDERESTIMATE THE DEGREE OF CHANGE OR THE TECHNOLOGICAL PACE AT WHICH MAN IS MOVING TO CONTROL, AND SOMETIMES INADVERTENTLY TO DESTROY. WHILE WE MUST TEACH OUR CHILDREN TO LIVE AND COPE IN TODAY'S WORLD, WE DARE NOT IMPLY ANY ASSURANCE THAT TOMORROW'S WORLD WILL BE THE SAME. FUTURE SHOCK IS UPON US; WE MUST ENCOURAGE OUR CHILDREN TO REASON IN THE ANTICIPATION AND PREPARATION FOR CHANGE. WE MUST INSTILL WITHIN THEM EMOTIONAL AND INTELLECTUAL ATTITUDES TO MAINTAIN HEALTHY SOCIETIES.

THE ART EXPERIENCE ENCOURAGES INCENTIVE AND ALLOWS FOR A COMMITMENT TO CONSTRUCTIVE ACTION. IT OFFERS EVIDENCE AND SYMBOL OF HUMAN ENERGY. ART IS AN ESSENTIAL PART OF HUMAN LEARNING EXPERIENCES. WHILE SOME STUDENTS MAY BECOME PRACTICING ARTISTS, ART EDUCATORS, OR ENVIRONMENTAL PLANNERS, THE MAJORITY WILL USE ART IN LESS SPECIFIC WAYS. WHILE PROVIDING DIRECTION FOR THOSE ANTICIPATING CAREERS IN ART, WE MUST ENCOURAGE IN EVERY STUDENT A DAILY INVOLVEMENT WITH ART. THESE GOALS FOR THE CONTINUATION OF ART EXPERIENCES AS INTENSIFICATION OF LIFE SHOULD INCLUDE: REFINEMENT OF JUDGMENT AS A CONSUMER OF PRODUCTS AND MEDIA; PRODUCTION OF ART IN

LEISURE TIME; CONTINUED DESIRE TO READ AND DEVELOP SENSITIVITIES TO ART; SUPPORT OF ART EDUCATION, LOCAL MUSEUMS, GALLERIES, AND ART FUNCTIONS; COMMUNICATION OF ART LEARNINGS WITH OTHERS; APPRECIATION AND CONCERN FOR ENVIRONMENT, AS WELL AS PRODUCTION AND PRESERVATION OF AESTHETIC ENVIRONMENTS.

THIS GUIDE REPRESENTS THE COMBINED THINKING AND PRACTICAL EXPERIENCE FOUND HELPFUL BY TEACHERS AT ALL GRADE LEVELS THROUGHOUT THE STATE OF ARIZONA. ITS PURPOSE IS TO AID ART TEACHERS, CLASSROOM TEACHERS, ART CONSULTANTS, AND ADMINISTRATORS IN DEVELOPING AND MAINTAINING QUALITY ART PROGRAMS IN OUR SCHOOLS. CONSIDERING ARIZONA'S VAST LAND, ITS VARIED PEOPLES, AND ITS UNIQUE HISTORICAL BACKGROUND, WE HAVE ATTEMPTED TO MAINTAIN FLEXIBILITY. INTENDING THAT THIS GUIDE WILL CONTINUE TO BE USEFUL, WE HAVE LEFT MANY AREAS OPEN ENDED. THE ANSWERS FOR US, AS WELL AS FOR THE YOUTH WE TEACH, WILL CHANGE AS OUR SOCIETY AND ENVIRONMENT GROW. THIS GUIDE, THEREFORE, BEGINS WITH THE HUMAN EXPERIENCE AS ITS RATIONALE. ZEROING IN ON THE HUMAN EXPERIENCE IS THE FOCUS, THE ART EXPERIENCE, WHICH IS COMPOSED OF THREE SEPARATE NUCLEI: THE ART LEARNER, THE ART SUBJECT MATTER, AND ART IN SOCIETY. THE ANALYSES OF THE NUCLEI ARE THE BASES FOR THE GUIDE'S CORE, WHICH INCLUDES FOUR SYNERGETIC UNITS: THE RATIONALE, THE HUMAN EXPERIENCE; GOALS FOR INTENSIFICATION OF LIFE; A SCOPE AND SEQUENCE OF ART EXPERIENCES TO FULFILL THE GOALS; EVALUATION TO DETERMINE STUDENT, TEACHER, AND PROGRAM SUCCESS. THIS GUIDE PRESENTS A WAY OF THINKING WHICH WILL ENCOURAGE US TO LIVE AND GROW WITH OUR STUDENTS, DISCOVERING WITH THEM AGAIN AND AGAIN THE DEPTH OF THE ART EXPERIENCE AND THE MAGNITUDE OF HUMAN CAPABILITIES.

GENERAL ART TERMS

Aesthetic: a quality relating to that which an individual considers to be beautiful. This is largely a matter of personal judgment based upon perception and experience.

Art elements: components of design such as shape, space, color, texture, line, value.

Art principles: visual methods of combining the art elements to make a composition, such as rhythm, balance, opposition, dominance, subordination.

Baroque: an expressive style characterized by much ornamentation and curved lines.

Criteria: standards for judging in making evaluations and critiques.

Critiques: written or oral evaluations often in the form of class discussions analyzing works of art.

Distortion: any departure from what is generally accepted as the "normal" way of depicting an object, figure, or scene.

Media: materials used in making art, such as crayons, paints, pencils.

Monochromatic: a color scheme of one color mixed with black and/or white to achieve values of light and dark.

Plastic arts: aesthetic expressions having the characteristics of flexibility, impressionability, or formability.

Stylization: the specific and expressive use of media to lend individual character to works of art.

Symmetrical: having equal balance on each side.

Value: degree of lightness or darkness in an object.

Visual/tactile discrimination: the cultivation and application of knowledge concerning the senses of sight and touch.

PEDAGOGICAL TERMS

Behavioral domains

Critical/appreciative domain: the body of knowledge which pertains to perception, analysis, judgment, and enjoyment of man and the environment.

Cultural/historical domain: the body of knowledge which pertains to the ideas and expressions of man in historical and contemporary societies.

Productive domain: the body of knowledge which pertains to the making of art.

Behavioral objectives: aims which specifically state how students are to behave during the class period, such as: the students will identify examples of pattern in the classroom.

Concept: a generalized idea of a whole classification of people, animals, objects, or situations.

Curriculum: a planned body of learning experiences, which in the case of art should include opportunities for making, understanding, and appreciating art.

Developmental areas

Cognitive development: the area of development concerned with intellectual abilities.

Expressive development: the area of development concerned with abilities to interpret stimuli and create new forms and ideas.

Psycho/motor development: the area of development concerned with perceptual and manipulative abilities.

Social development: the area of development concerned with the ability to relate positively in society.

Evaluation: the process of measuring student performance. It may be formative (measuring the caliber of behavior, processes, and products while experiences are in progress), summative (measuring end results of experiences over a period of time), or diagnostic (measuring prior knowledge to determine future experiences).

Goals: long range aims, less specific than objectives, for student behavior.

Grading: the method of measurement used to determine growth.

Perception: awareness or consciousness of environment comprehended through the five senses.

Scope and sequence: the breadth and depth of a curriculum with particular concern for the order and interrelationship of the components.

Synergetic: the working together of two or more actions or forces which in combination have greater total effect than the sum of their individual effects.

TERMS COVERING SELECTED AREAS OF ART

CERAMICS

Damp storage: a damp storage area for clay which allows clay to remain wet enough to be workable from one day to the next.

Dry storage: an area for drying finished clay pieces.

Fire brick: a heat resistant brick used in making kilns.

Glaze: a substance applied to clay to give color and/or a glass finish.

Kiln: a type of oven used for firing clay.

Modeling tools: tools made specifically for use in working plastic material such as clay.

Salt dough: a maluable substance made from salt, flour, and water which can be used as a clay substitute.

Turn table: a revolving stand on which pottery and sculpture may be placed to view all sides.

Wheel thrown: pertaining to pottery which is made on a potter's wheel rather than being hand built.

DRAWING

Conte crayon: a drawing medium which combines chalk and wax.

Contour drawing: in general, a drawing technique used to represent form by its outline.

Crayon scratchboard: an art expression made by covering paper with a crayon design, painting over the crayon surface, and then scratching through the paint surface to reveal the underlying color.

Gesture drawing: a process of representing action or essential characteristics, using a scribble-like line.

Perspective: a technique of representing objects two dimensionally as they appear in respect to their relative size, distance, and position in space.

ENVIRONMENTAL PLANNING

Applied design: any field of art which concentrates on the making of functional objects, such as furniture, cars, apparel.

Environmental planning: the purposeful design of man's living space.

FILM

Photograms: photographic images produced by placing objects upon light sensitive paper and exposing the paper to light to develop the images.

GRAPHICS

Acid baths: vats containing acid into which metal plates are submerged to create etchings.

Brayers: small, hard rubber rollers used to apply paint and inks to surfaces in various printmaking processes.

Etching: the process of making prints from a metal plate which has had lines or areas etched into it by acid.

Frottage: an art expression in which visual textures and images are reproduced by rubbing with pencil or chalk on paper placed over tactile surfaces, such as tree bark, leaves, coins.

Graphics: the category of art referring to lettering, printmaking, and two dimensional applied design, such as poster making and advertising.

Intaglio printing: the process of making prints from a surface which has been cut, etched, or engraved.

Linoleum block printing: an intaglio printing process involving the cutting of an image into linoleum, inking, and printing.

Lithography: a planographic printing process in which images are made on stone with a greasy material from which prints are taken.

Monoprinting: a hand printing process in which a single unique print is made by pressing paper over an inked or painted surface.

Planographic printing: the process of making prints from a flat surface.

Relief printing: the process of making prints from a surface which has raised areas.

Serigraphy: a printmaking process in which a stencil is adhered to a textile screen through which paint is forced.

Silkscreen: the cloth covered screen used in the process of serigraphy.

Woodblock printing: a process involving the cutting of an image into wood, inking, and printing.

JEWELRY

Annealing: a process of heating metal to make it softer.

Casting: the process of pouring moulten metal into a mold so as to solidify into a desired shape.

Enameling: the process of applying a vitreous composition, usually opaque, on metal to make designs.

Forging: the process of heating and hammering metal to shape it into a desired design.

Holloware: any hollow metal design such as a vase or pitcher.

Lost wax: the process of making sculpture or jewelry in wax models from which molds are made. The molds containing the wax models are heated, allowing the wax to melt out and leave an empty area into which moulten metal is poured to create the final product.

Raising: a method of shaping flat metal by hammering over a form.

PAINTING

Acrylic: a water base plastic paint which can be used in transparent application like water color or in opaque application like oil paint.

Cubistic: pertaining to the cubist painters who distorted perspective to achieve interest in paintings.

Encaustic: a paint substance made from a mixture of oil paint and wax.

Expressionistic: pertaining to the expressionist painters who used distortion, bright, unrealistic color, and thick textures to portray emotion in subject matter.

Impressionistic: pertaining to the impressionist painters, who were noted for painting impressions of light and color in landscapes rather than exact details of form.

Surrealistic: pertaining to a style of painting in which objects are portrayed super realistically in fantasy or dream-like settings.

Tempera: a low cost water base paint, also called poster paint.

SCULPTURE

Kinetic: having motion.

Mobiles: suspended sculptures having movable parts.

Relief: a sculpture worked on a flat surface in which the forms project from the background.

Vermiculite: a mica substance which can be added to plastics and plaster to add texture and color.

TEXTILES

Batik: a process of painting hot wax onto cloth or paper then dying to achieve a wax resist design.

Fibers: any substance, natural or man made, such as yarn, jute or thread, used in creating textiles.

Macramé: a decorative knotting process using textiles, such as yarn, yute, or cord.

Stitchery: the process of creating design on fabric through the use of decorative stitches.

Tie dye: the process of folding, twisting, or wadding fabric into shapes, tieing, then dying to allow partial penetration of dye into fabric.

REFERENCES

THE REFERENCE SECTION CONSISTS OF FOUR PARTS. THE FIRST PART INCLUDES GENERAL REFERENCES FOR ALL AREAS OF TEACHING; GENERAL REFERENCES FOR EARLY, MIDDLE, AND LATE CHILDHOOD YEARS; PERIODICALS; AND SUPPLEMENTAL AUDIO-VISUAL RESOURCES. IN THE FOLLOWING THREE PARTS, REFERENCES FOR THE EARLY, MIDDLE, AND LATE CHILDHOOD YEARS ARE EXPANDED. BOOKS AND FILMS ARE LISTED AS THEY PERTAIN TO CRITICAL/APPRECIATIVE, CULTURAL/HISTORICAL, AND PRODUCTIVE BEHAVIORAL DOMAINS. SINCE THE THREE DOMAINS DO OVERLAP IN MANY OF THE REFERENCES, TEACHERS WILL FIND BOOKS AND FILMS APPLICABLE TO MORE THAN ONE AREA, AS WELL AS TO DIFFERENT AGE LEVELS.

THESE REFERENCES WERE CHOSEN AS REPRESENTATIVE EXAMPLES OF WHAT HAS BEEN DESIGNED IN ART FOR BOTH TEACHER AND STUDENT USE. BOOKS, FILMS, AND MAGAZINES WHICH DO NOT DEAL SPECIFICALLY WITH ART HAVE NOT BEEN INCLUDED HERE, BUT MAY, NEVERTHELESS, PROVE VALUABLE AS MOTIVATIONAL AND INSTRUCTIONAL RESOURCES. PREVIEW AND SUBSEQUENT USE OF SCIENCE, SOCIAL STUDIES, MATH, AND HUMANITIES MATERIALS IN THE ART ROOM CAN GIVE EMPHASIS TO ART'S RELEVANCE IN SOCIETY AND THE IDEA THAT ALL DISCIPLINES CAN BE ENHANCED THROUGH ART EXPERIENCES.

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The Journal of Aesthetic Education
Realites
School Arts
Studies in Art Education (NAEA)
Studio International

SUPPLEMENTARY RESOURCES: AUDIO-VISUAL MATERIALS, BOOK SERIES, STUDY UNITS

Aesthetic Education Program, CEMREL, Inc., 3120 59th Street, St. Louis, Missouri – a curriculum resource in aesthetic education for grades K-12.

Art and Man Series: Scholastic Magazines under the direction of the National Gallery, Englewood Cliffs, N.J. 07632

Artist Junior Fine Arts Publications (Study Unit): 1346 Chapel Street, New Haven, Connecticut 06511.
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The Color Slide Book of the World's Art: McGraw-Hill Book Company, Inc., New York, N.Y.

Cut & Print – The Filmstrip Makers Laboratory: The Perfection Form Company, Logan, Iowa.

Discovering Art: 10 Volume Series, McGraw-Hill Junior Books, 330 West 42nd Street, New York, N.Y. 10036

Fine Art Books for Young People: Lerner Publications Company, 133 First Avenue North, Minneapolis, Minn. 55401

The Metropolitan Museum of Art School Exhibition Service: The MacMillan Company, New York, N.Y.

Museum of Modern Art: Teaching Portfolios
(1) Modern Sculpture; (2) Texture and Pattern; (3) Modern Art: Old and New; (4) Elements of Design.

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THE EARLY CHILDHOOD YEARS — FILMS

CRITICAL / APPRECIATIVE

Adventuring in the Hand Arts
1. The Hands of Man – Adventuring in Pottery
2. Weaving and Man's Dress
3. Basketry and Adaptability
4. Ornaments and Beauty
5. Masks and Imagination
6. Music and Musical Instruments
7. Dolls, Puppets, and Diversion
8. Woodcarving and Artistic Expression
9. Design and Environment
10. Leathercraft and Summing Up

Alphabet Faces
Animated Cartoons: The Toy That Grew Up
Art and You
Art Begins At Home
Art In Our World
Art Points the Way
Artist and Nature
The Beginning of Picture Making
Begone Dull Care
Birds and Etching
Boy Creates Toy
Calder's Circus
Camouflage in Nature
Changing Art in a Changing World
Circus
Clay: The Universal Medium
Fiddle Dee Dee
Form
Hello, Pirro (Puppets)
Kiddie Kaleidoscope
Martin and Gaston (Animated Drawings)
Texture
This is Red (super 8mm)
This is Orange (super 8mm)
This is Yellow (super 8mm)
This is Green (super 8mm)
This is Blue (super 8mm)
This is Purple (super 8mm)
Weeds and Mosaics (Child Art and Nature Series)

CULTURAL / HISTORICAL

Along the Listra
Ancient Greece
Angotee (Eskimo Arts and Crafts)
Art and Crafts of Southwest Indians
Artisans of Florence
Arts and Crafts of Mexico
Arts and Crafts of Norway
The Arts of China
The Aztecs
Bali Today
The Beginning of History Series
- Part I. The Stone Age
- Part II. The Bronze Age
- Part III. The Iron Age

Boy of Switzerland
Buildings of Mud
Chateau Country
Chinese Firecrackers
Chinese Village
Early American Civilizations–Mayan–Aztec–Incan
Eskimo Arts and Crafts
Folk Art in Latin America
Haitian Primitives
Handicrafts (Mexico)
Hawaiian Featherwork
Holiday Art
Hopi Indian Arts and Crafts
How Young America Paints
India: Introduction to Its History
Indian Ceremonials
Japan
Last of the Wood Engravers
The Little Swiss Wood Carver
The Loon's Necklace
Michelangelo
Native Arts of Old Mexico
Navajo Country
A Trip to the Moon
Weavers of the West

PRODUCTIVE

ABC of Pottery Making
ABC of Puppet Making
Basketry and Adaptability
Basic Color Schemes (8mm film loops)
Basic Leather Craft
Batik
Broadstroke Drawing
Brush in Action
Bulletin Boards: An Effective Teaching Device
Candle Making
Cardboard Melodrama
The Child as Potter
Collage and Scrap Material Pictures
Collage – Exploring Texture
Color
Color and Space (8mm film loops)
Craftsmanship in Clay: Simple Slab Methods
Crayon, Clay, Watercolor, Printmaking
Crayon Resist
Cutting and Pasting
Design to Music
Dickie Builds a Truck
Doll Masks
Finger Painting Methods
Group Mural
Let's Paint with Water Color
Let's Play with Clay: Animals

THE MIDDLE CHILDHOOD YEARS — BOOKS

CRITICAL / APPRECIATIVE

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THE MIDDLE CHILDHOOD YEARS — FILMS

CRITICAL / APPRECIATIVE

Art and You
Art Is
Art in Our World
Art in Motion
Begone Dull Care
Discovering Color
Discovering Composition in Art
Discovering Dark and Light
Discovering Form in Art
Discovering Harmony in Art
Discovering Ideas for Art
Discovering Line
Discovering Pattern
Discovering Perspective
Discovering Texture
Dolls, Puppets and Diversion
Eye of Man
Fiddle Dee Dee
From Clay to Bronze
Junkyard
Life Hangs By a Thread
The Loon's Necklace
Martin and Gaston (Animated Drawings)
Masks and Magic
Mosaics
Music and Architecture Through the Ages
Perception – Structure of Flow
Plastic Art
The Potter
Sculpture
Seeing Through Art
Spinning Wheel
Sunlight and Shadow in Painting
Texture
Theater Design
Weeds and Mosaics (Child Art and Nature Series)
What is Art?
What is Modern Art?
Why Man Creates
Wonders In Wood

CULTURAL / HISTORICAL

American Indian Arts and Crafts
Ancient Egypt
Ancient Orient: The Far East
Ancient Rome
Ancient World Inheritance
Angotee (Eskimo Arts and Crafts)
Archaeologists at Work
Art and Architecture
Art and Life in Italy
Art in the Western World
Artisans of Florence
Arts and Crafts of Mexico
Arts of China
The Beginning of History Series
Behind the Scenes of a Museum
Buma: African Sculpture Speaks
The Byzantine Empire
Changing Art in a Changing World
Early American Civilizations-Mayan–Aztec–Incan
Eskimo Arts and Crafts
Folklore with Indian Masks
From Renior to Picasso
Handicrafts (Mexico)
Images Medieval
India: Introduction to Its History
Lascaux: Cradle of Man's Art
Our Inheritance From Historic Greece
Painting With Sand (A Navajo Ceremony)
People of the Congo
Peruvian Archaeology
Pioneer Spinning and Weaving
Pueblo Arts
The Renaissance (Beginning in Italy)
Rhythm of Africa
The Sand Painter
The Sumi Artist
Totems
Treasures of Time: Oriental Art
Treasures of Time: Painting
Treasures of Time: Sculpture

PRODUCTIVE

ABC of Puppet Making
Basic Leathercraft
Brush in Action
Collage – Exploring Texture
Copper Enameling
Creating with Clay
The Etcher's Art
Exploring Relief Printmaking
Figure Carving
Finger Painting Methods
Group Mural
Hand Weaving
How to Make a Linoleum Block Print
How to Make a Puppet
How to Make a Simple Loom and Weave
How to Make Papier Mache Animals
Introductions to Contour Drawing
Introductions to Drawing Materials
Introduction to Gesture Drawing
Jewelry, Beads
Leathertooling
Let's Paint With Water Color
Make a Mobile
Make a Model House
Make a Mask (Arts and Crafts Series)
Making and Using Puppets
Monotype Prints
Mosaics for Schools
Painting: Learning to Use Your Brush
Paper Sculpture
Poster Making
Pottery Making
Printing Patterns
Puppets – Creative Work and Play
Rhythm in Paint
Simple Block Printing
Simple Ceramics
Watercolors in Action
Wire Sculpture
Wood Construction for Beginners

THE LATE CHILDHOOD YEARS — BOOKS

CRITICAL / APPRECIATIVE

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THE LATE CHILDHOOD YEARS — FILMS

CRITICAL / APPRECIATIVE

Abstract and Non-Objective Painting in the World of Art
Adventuring in the Hand Arts: Ten Films
1. The Hands of Man – Adventuring in Pottery
2. Weaving and Man's Dress
3. Basketry and Adaptability
4. Ornaments and Beauty
5. Masks and Imagination
6. Music and Musical Instruments
7. Dolls, Puppets, and Diversion
8. Woodcarving, and Artistic Expression
9. Design and Environment
10. Leathercraft and Summing Up

Art and Motion
Art as Communication
Art as Order
The Art Director
Art Sources in Nature
Art: What is it? Why is It?
Begone Dull Care
Behind the Scenes of a Museum
Children Who Draw
Discovering Color
Discovering Line
Discovering Composition in Art
Discovering Perspective
Discovering Texture
Evolution of the Motion Picture
Family of Man
Fiddle Dee Dee
Finland: Designs for Living
Forms in Space: The Art of Sculpture
The Language of the Camera Eye
Nature of Creativity
Non-Objective Art
Non-Objective Space in the World of Art
Photography as an Art
Sculpture in the World of Art
In Search of a City
What is a Painting?
Why Man Creates

CULTURAL / HISTORICAL

Alexander Calder: Sculpture and Constructions
Altars of Sand
American Indian Arts and Crafts
Ansel Adams – Photographer
Art in America
Art in Transition–The Late Middle Ages
The Art of Keramos
Art of the Middle Ages
Art Patterns of the Northwest Coast Indians
The Beginning of History Series
Part I: The Stone Age
Part II: The Bronze Age
Part III: The Iron Age
Cubism
Congo Arts
Early American Civilizations – Mayan-Aztec-Incan
Expressionism
Five British Sculptors Work and Talk
Florence
From Doric to Gothic
From Renoir to Picasso
Gallery of Modern Sculptors
Goya–The Disasters of War
Greek Sculpture
Henri Matisse
Henry Moore
Hieronymus Bosch
Impressionism
Indian Art Through the Ages
Kenojuak: Eskimo Artist
Lascoux–Cradle of Man's Art
Leonardo da Vinci
The Loon's Necklace
Marcel Duchamp
A Masterpiece of Spanish Painting
Rembrandt, Master of the Night
Rembrandt: Poet of Light
Renoir
Rodin
Surrealism
The Titan Story of Michelangelo

PRODUCTIVE

Alphabet of Watercolor–The Five Steps
Block Cutting and Printing
Block Printing
Building A Set
Ceramics–Basic Techniques
Ceramics–Glazing Techniques
Contemporary Silversmithing–The Stretching Method
Craftsmanship in Clay: Decoration
Craftsmanship in Clay: Glaze
Craftsmanship in Clay: Simple Slab Methods
Craftsmanship in Clay: Stacking and Firing
Craftsmanship in Clay: Throwing
Creating Cartoons
Creation Tapestry
Creative Designs in Painting
Direct Carving in Wood
Drawing with Pen and Ink
Enameling on Copper
How to Make a Linoleum Block Print
Let's Make Movies
Loom Weaving
Make a Movie Without a Camera
Make an Etching (Graphic Arts Series)
Making a Serigraph
Making a Stained Glass Window
Painting A Portrait
Painting an Abstraction
Perspective Drawing
Poster Making: Design and Technique
Poster Making: Printing by Silkscreen
Rug Hooking
Silk Screen Printing
Simple Molds
Simple Slab Methods
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Stagecraft: Scenery Frame Construction
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Technique of the Silk Screen Process
Time-Lapse Photography
Wood Carving

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